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PAUL JOSEPH SACHS

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CATALOGUE OF

THE WADDESDON BEQUEST

Baron Ferdinand Rothschild

From a Photograph by Russell & Sons

THE WADDESDON BEQUEST

CATALOGUE

OF THE

WORKS OF ART

BEQUEATHED TO THE BRITISH MUSEUM

BY

BARON FERDINAND ROTHSCHILD, M.P.

1898

By CHARLES HERCULES READ

KEEPER OF THE DEPARTMENT OF BRITISH AND MEDIÆVAL ANTIQUITIES AND ETHNOGRAPHY

LONDON

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C

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INTRODUCTION.

THE collection described in the following pages was bequeathed to the British Museum by Baron Ferdinand Rothschild, who died on the 17th December, 1898. The extract from his will referring to the bequest is given at the end of this introduction, and explains why the collection is kept in a separate room apart from the similar objects already in the Museum.

Baron Ferdinand had been a Trustee of the Museum since February, 1896, and had always taken a keen interest in the acquisitions and arrangements. His own collections were of comparatively recent date, though his father, Baron Anselm Rothschild, had been an amateur of works of art, and some notable pieces in the present catalogue, such as the early enamel casket (No. 19), and the Demidoff shield (No. 5), were his purchases.

Baron Ferdinand's ambition was to possess a cabinet of works of art of the highest quality, and gradually to eliminate from the collection all that was in any respect of the second class. It is far more difficult to carry out such a plan with enamels or goldsmith's work than in a gallery of paintings. Comparatively few works of art can be assigned to particular masters, and there is thus but little opportunity of comparing a purchase with admitted masterpieces by the same hand, as can be done with pictures. Thus every collector has, to a great extent, to fix his own standard of excellence, and it is almost an invariable rule that this standard alters with time, the final or mature stage

being most frequently a love for the more archaic stages before art has reached the ultimate perfection, rather than for the fully-developed forms that are in themselves signs that the decline has indeed already begun.

The bulk of the present collection consists of such objects as would have been used or worn by the princes or wealthy merchants of Germany, and helps to illustrate the stories of the wealth and luxury enjoyed by the merchant princes of such towns as Nürnberg or Augsburg in the sixteenth century.

Bronzes and Arms.—There are very few pieces of classical art, though these few are of exceptional beauty and value. It is but rarely that the most fortunate of collectors is able to secure pieces of the quality of the two larger heads shown in Plate I. Although to the Hellenic purist they are nearly a century later than the high-water mark of art, the indications of decline are so slight and so entirely subordinate to the main features of the work, as to leave on the mind much the same impression of calm dignity that is produced by the sculptures of the Parthenon. That they were regarded at the time as objects of beauty rather than for use is clear from the frail and inadequate character of the bands that attached them to the litter they were ostensibly designed to support. Who the skilful artist may have been who fashioned them in the Greek colony on the southern shores of the Black Sea we have no means of knowing, but he was at all events a master of his craft. The only other relic of classical times is the agate cameo vase (No. 68), which may be assigned to imperial Rome. Whether or no we now see all that the Roman gem-cutter produced it is impossible to say, for the Italian renaissance mounts are skilfully adapted to the form and size of the older work. The Italian artist in his turn has used every device that his art allowed to produce an effect of lavish richness as a foil to the restrained beauty of the vase itself. The result is a harmonious contrast of unusual charm, and as a piece of goldsmith's work, the mounts can safely challenge comparison with any of the fine jewels in the collection.

Italian cinque-cento bronzes are represented by two fine knockers, one of

which is of the familiar design of Neptune standing on a pair of sea-horses, while the other is a striking illustration of the *cera perduta* process by which the best of these bronzes were produced. Even in the plate (Pl. II) it is possible to distinguish the touches of the artist's tool on the plastic wax original from which it was cast. The arms also are few, but again are remarkable for the elaboration of their decoration, a refinement that might be suspected, in the case of fire-arms, of detracting from their value as weapons of precision. In the case of the two fine swords, however, there is no need for such suspicions; a sword was far too valuable to an Italian prince in the sixteenth century for any decorative tricks to be allowed to endanger the virtues of the blade. The whole of the ornament was confined to the hilt, and the two swords in the collection show in what different fashions the shape and ornament of this part were conceived. As an example of the lengths to which the artist was permitted to go in embellishing the labours of the armourer, the famous Demidoff shield (No. 5), and in a lesser degree the morion (No. 6), may be cited. The first of these is covered with a network of almost microscopic subjects damascened in gold on the dull surface of the iron, producing an effect of subdued richness not without its charm, though it must be confessed that a bolder and less laborious style would have been more appropriate. The artist who executed the design, Giorgio Ghisi, of Mantua, is enthusiastically praised by his contemporaries for his skill in this kind of work, and assuredly his patient dexterity is not a little remarkable.

Enamels.—These constitute an important feature in the collection, though with a single exception all are of the later painted enamels produced at Limoges in great quantities in the sixteenth century and later. The one piece that does not belong to this class is the reliquary of champlevé enamel, also made at Limoges, but towards the end of the twelfth century. It was probably made for some church in that city, as the subject is the martyrdom of Sainte Valérie, who shares with St. Martial the patronage of Limoges. The painted enamels comprise examples of the principal artists who worked in this attractive material, and a fair proportion of them bear the artists' signatures.

Among them are specially worthy of notice the casket with the Sibyls (No. 23), as remarkable for its mounting as for the unusual style of the painting, the fine portrait of Catherine of Lorraine by Leonard Limousin, the large dishes by Susanne Court, Martial Courtois, and others, and the composite picture after the "Quos Ego" of Marc Antonio. The oval panel with a full length of Diane de Poitiers is unusual for its quaint colouring and noteworthy for the care with which the face is drawn.

Glass and Majolica.—In both these classes the number of pieces is small, in the first seven objects, in the latter nine. The Saracenic goblet (No. 53) is, without question, the most interesting among the glass vessels. In shape and date it nearly resembles the well-known "Luck of Edenhall," while it may well have been made in the same country. The presence of human figures as the principal part of its decoration shows that it must have had its origin among the less orthodox Muhammedans, where the representation of living beings was permitted. For many years this beautiful object was subjected to the risks of use as a flower vase in an English country house, but it has fortunately escaped the too common fate of such unconsidered treasures. The majolica has evidently been collected for its decorative qualities rather than for the individual interest of the pieces. The two vases from the "botega" of Orazio Fontana are of interest, both for the artist's signature and from the fact that one of their former owners was Horace Walpole.

Crystal and other Cups.—It is to this section that in all probability most eyes will be attracted, as well for the beauty of the specimens as for their rarity and consequent cost. The most beautiful of all, the Roman agate vase, has been already mentioned, but the four other specimens that, with it, came from the collection of the Duke of Devonshire, are also among the finest in the collection. Another vase that bears the name of the great Akbar, the Mogul Emperor of Hindustan, has an attraction of another kind.

Jewels.—Here again one jewel among the many fine ones stands out conspicuously for its exceptional interest, at least to English minds. This is the Lyte jewel, given by King James I. to one of the Lytes of Lyte's Cary in

Somersetshire, as a return for an elaborate pedigree of the monarch that Mr. Lyte had prepared. It passed from the Lyte family some generations ago, and came into the possession of the Duke of Hamilton; after the dispersion of his famous collection, it was bought by Baron Ferdinand Rothschild. It is remarkable both for the tasteful character of the goldsmith's work and for the beauty of the stones and enamelling with which it is enriched, while the miniature portrait of the king, which it was made to contain, fully equals either in merit. The colours of the painting, moreover, are unusually fresh, owing to the protection afforded by the lid.

The bulk of the jewels belong to a class that is associated with the name of the famous Florentine artist-goldsmith, Benvenuto Cellini. This attribution is not only a popular one, but has the support of writers of repute, such as M. Labarte, while M. Plon figures some of the jewels in this collection in his monograph of Cellini. It is, of course, most difficult to speak with absolute certainty as to the country of origin of such works of art as personal jewellery, in which the limits of size impose limits of other kinds. But on the other hand, it is easy to produce conclusive evidence, both of country and date, for the designs after which the jewels were fashioned. A considerable number of engravers were at work during the sixteenth and seventeenth centuries producing designs for jewellers and goldsmiths, among the best known of whom are Le Blon, Daniel Mignot, and De Bry, father and son. The first of these was born at Frankfort in 1580, and seems to have lived chiefly in Holland, where he produced prints of ornament of exquisite finish and in various styles, and it is by no means improbable that some of the knife handles in the collection are from his designs. Daniel Mignot was a contemporary of his, but working in Southern Germany. Some of his engravings, as well as others by Le Blon, are reproduced in this volume, and a comparison of these with some of the jewels of the so-called Cellini type shows clearly whence the inspiration of the goldsmith was derived, even if it cannot be proved that any one of the jewels is from a print of one of these artists. The De Bry family again, to whom the goldsmiths of the time owed a great deal,

worked entirely in Germany. More names might be mentioned, French or Flemish, as well as German, but enough has been said to demonstrate the Teutonic origin of the designs of the greater part of the jewellery that has been commonly claimed as Italian work. It is not at all clear why German jewels should have survived in greater plenty than those of Italy, where the artists were fully as prolific, but a dispassionate examination of the evidence shows this to be the case.

Silver Plate.—Like the jewels, the fine series of silver cups and tankards that Baron Ferdinand Rothschild gathered together is again chiefly of German origin. This is partly accounted for by the fact that his sources of supply were in great measure in that country. French, Italian, and English plate, of the class that he preferred, is but rarely to be found, and a collection excluding German could at best be of limited size. The German silversmiths were, however, skilful craftsmen, and in Southern Germany in particular were so closely in touch with Italy, that an Italian element is often very noticeable in the designs. On the other hand, the fashion of making quaint cups representing animals seems to be a purely native style, probably originating in representations of the arms or crest of the owner. Much still remains to be done before the artists who made silver work in Germany, and even the towns where they were made, can be settled with certainty. In this respect the collector of English plate is far better provided with means for dating the native products.

Carvings.—A small but interesting class of works of art is found in the boxwood carvings, some of them of microscopic proportions. By far the best as works of true art are the two busts of a German noble and his wife (No. 261), the figure of Omphale (No. 262), and the powerful if inelegant group of Hercules and Antæus (No. 263). To the same class belongs the series of portrait medallions, some of which represent well-known historical characters. The microscopic carvings stand quite by themselves, and must be judged by a standard of their own. The most interesting, if not the most wonderful in execution, is the large bead for the end of a rosary (No. 231), which is worthy

of note from its early date, its fanciful richness of detail, and from the probability that it is the work of an English hand. The elegant little tabernacle (No. 233) is a charming piece of architectural composition, while the extraordinary variety of its subjects, as well as its historical association with the Emperor Charles V., add greatly to its intrinsic merits.

The main purpose of such vast gatherings as are found in the great museums of the world is naturally held to be instruction by means of the classification and arrangement of the objects they contain. The separation of bequests or individual collections is, therefore, contrary to the principles that should govern all museums, and adds somewhat to the labours of the student. There are, however, some compensating advantages. Taste in collecting is very apt to be subject to the fashion of the time, and a collection made at a given period, if kept together, illustrates contemporary fashions better than if it were dispersed into its several classes. It also serves to demonstrate the possibilities of great wealth, or perhaps its limitations, at the same period, and thus provides valuable material for the future historian, while, as in the present case, it furnishes a monument of the patriotism and liberality of its former owner that will give wholesome pleasure to many thousands to whom he can have been little more than a name.

C. H. R.

Extract from the Will of the late Baron Ferdinand de Rothschild, dated 20th October, 1897, relating to gifts to the Trustees of the British Museum.

" I bequeath the plate enamels Bijouterie carvings in box wood majolica glass arms and armour and other articles and things specified in a Catalogue already prepared and dated the 20th day of October 1897 and signed by me for the purpose of identification (being the principal works of art in the new smoking room at Waddesdon) and all other articles of a like nature which may be in or belong to the said room at the date of my death to the Trustees

of the British Museum Upon Trust to exhibit the same as part of the collection of that Museum but subject to the condition that the Trustees shall provide for the aforesaid articles and things being placed in a special room to be called the Waddesdon Bequest Room separate and apart from the other contents of the Museum and shall thenceforth for ever thereafter keep the same in such room or in some other room to be substituted for it and to be called the Waddesdon Bequest Room separate from the other contents of the Museum and in case the said Trustees shall refuse or neglect to accept the gift on the said terms within three months of the date of the proof of this my will or shall at any time fail to observe the said conditions then I Declare that the aforesaid legacy shall determine and become void."

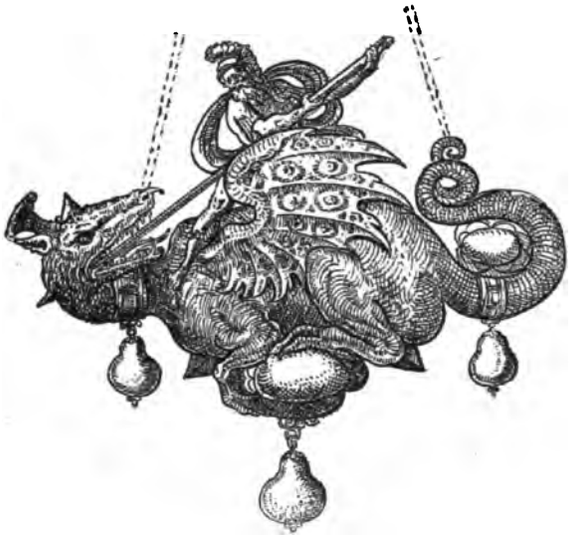

FIG. 2. DESIGN FOR A JEWEL BY ERASMUS HORNICK (ABOUT 1560).

THE WADDESDON BEQUEST.

BRONZES.

1. PAIR OF BRONZE CIRCULAR MEDALLIONS, each with the head of a Bacchante in relief, cast and chased, with a pendent ribbed ring below for use as a handle. The heads are in high relief, one turned to the right, the other to the left. The former wears a scarf over the back of the head, with a garland of ivy leaves and buds over the forehead, the hair in wavy tresses down the neck; the other is similar in arrangement, but with a fillet across the forehead, two ribands issuing from the back of the head and a panther skin knotted over the left shoulder. (Plate I.)

Diam. of medallion 5⅝ inches. *Greek, about* 280 B.C.
Total L. 9 inches.

These no doubt formed the handles of a funeral litter (*lectica*). They were found in a tomb on the road between Amisos (Samsun) and Ischashamba, a small town twenty-five miles to the south-east, on the southern shores of the Black Sea.

The litter (*φορεῖον* or *lectica*) was early introduced into Greece, first for the use of the wounded or injured persons, then for those of delicate or effeminate habits, and litters used by the wealthy were objects of great luxury, the feet being often of silver, or even of gold. Used as a bier it is probable that the construction was far less solid; the attachment of these medallions to the litter by strips of copper was very inadequate for the support of the weight of a body joined to that of the litter itself.

2. PAIR OF BRONZE CIRCULAR MEDALLIONS, each with a head in relief, on one Serapis, on the other Isis, in high relief, cast and chased, with a pendent ribbed ring below for use as a handle in the case of Serapis, the other ring

missing. Serapis is represented slightly to right with drooping moustache and beard, with a long tress on each shoulder; on the head a wreath and

Fig. 3. GREEK LITTER HANDLES (No. 2).

the lotus flower headdress. Isis has her hair dressed in the same way, and wears a similar garland and lotus headdress. (Figure 3.)

Diam. of medallion $4\frac{3}{8}$ inches. *Greek, about* 280 B.C

L. with ring 7 inches.

Found with the preceding pair.

3. BRONZE DOOR-KNOCKER, representing a naked figure of Neptune standing on a shell between two sea-horses, whose dolphin-like tails, covered with acanthus leaf, curve upwards and, meeting behind the head of the god, support a crowned shield with the three *fleurs-de-lis* of France differenced by a bend.

H. $15\frac{7}{8}$ inches. *Italian, 16th century.*

The figure of Neptune much resembles, both in style and attitude, the terra-cotta statuette given to the Museum by Baron Ferdinand Rothschild in 1898. This has been thought to be by Cellini.

4. BRONZE DOOR-KNOCKER, formed of two dolphins with snakes twined around them, while upon them sit two satyrs, whose scroll arms support a shield separating the letters G · C. Above, a mask of Medusa; below, a grotesque mask. (Plate II.)

H. 14 inches. *Italian, 16th century.*

Obtained from the Palazzo Martinengodobblo in Brescia. The companion knocker is in the Victoria and Albert Museum (Fortnum, "Cat. of Bronzes in S. K. M.," pl. xxi.).

ARMS, ARMOUR, IRONWORK, ETC.

5. CIRCULAR SHIELD of iron hammered in relief, damascened with gold and partly plated with silver. In the centre a combat of horsemen within a frame surmounted by a male and female warrior; around are four frames containing female figures symbolizing Glory, Renown, Strength, and Prudence: each of the frames is filled with minute subjects, inlaid in gold, from the Iliad and from ancient mythology. The intervening space is filled with festoons, monstrous figures, figures of satyrs, fruits, etc. On the top of the central medallion the inscription:

GEORGIVS DE GHISYS MNTVANZ FA M.D.LIIII. (Plate III.)

Diam. 22 inches. *Italian, 1554.*

From the San Donato (Demidoff) Collection, 1870; lot 631.

This fine example of damascening on iron is equally remarkable for the elaboration of the design and the skill with which it has been carried out, as for the perfect state of preservation in which it remains, after the vicissitudes of three centuries and a half. Though the design may be lacking in some of the grander qualities that are to be found in the masterpieces of damascening, yet the freedom with which the tiny groups of figures are executed shows the hand of a master. It is not difficult to understand the eulogy of Giovanni Battista Bertano, a friend of Giorgio Ghisi, who calls him "a man truly at this day rare in the world in engraving copper plates, and in damascening work of the most divers kinds."

6. MORION OF IRON, embossed, chased, and inlaid with gold. On the crest combats of horsemen, between pairs of monstrous animals; on each side of the body a Roman scene, and on the brim trophies and figures. (Plate IV.)
H. 12¼ inches. *Tuscan, about* 1560.

Although much of the inlay has disappeared from wear, this is an admirable example of the better sort of ornamental armour in the sixteenth century.

7. ARQUEBUS, WHEEL LOCK. The barrel polished with chased scrolls at the muzzle, the breech fluted, and provided with a tubular back sight (fixed); near the sight are stamped the figures 8881; the lock plate covered with pierced scrolls with masks, etc. The stock is both ornamented with carving, and inlaid with engraved bone plaques, the subjects being scenes from the life of David; while the carving represents also ornamental scrolls, wreaths, etc.; on a small bone plaque are the letters P.O., the former over the latter.
L. 51¼ inches. *South German, early 17th century.*

From the Spitzer Collection.

8. ARQUEBUS, WHEEL LOCK. Long barrel gilt and chased with delicately executed designs after Etienne de Laune; Jupiter, Mercury, etc., among scrolls and grotesques; one band at the muzzle, one in the middle, and a third at the breech. The lock plate is chased with a triumph of Neptune, but by a different hand, while the butt is covered with a plate chased with scrolls. The stock is inlaid in detached panels with scrolls in ivory.
L. 68 inches. *French, late 16th century.*

From the Spitzer Collection.

The barrel does not exactly fit the stock; the chasing of the barrel is executed with great taste and skill.

A gun in the Hertford House Collection (No. 197) is by the same hand, both as to the barrel and stock; while a pistol (No. 774) has the barrel by the same maker.

9. ARQUEBUS, WHEEL LOCK. The barrel facetted, gilt and engraved with cable pattern; the muzzle in form of a monster, the breech chased with elegant

scroll work, marine monsters, and figures of Abundance and Cupid; the lock plate, trigger guard, etc., elaborately chased in relief. The stock is inlaid with delicate scrolls containing figures and animals, all in ivory.

L. 62¼ inches. *North French or Flemish, early 17th century.*

From the Spitzer Collection.

10. MATCHLOCK. The barrel gilt and fluted, the muzzle in the form of a Corinthian capital with four Pan-like figures; the breech chased in relief with formal scroll work, masks, and a figure of St. Christopher; oblong lock plate with scrolls; match-holder in the form of a monstrous animal. The stock curved and inlaid with bone plaques, running animals, figures of Virtues, Diana and Actæon, a convivial scene, etc. Foresight wanting.

L. 57¼ inches. *German, early 17th century.*

11. SWORD, with nearly flat blade, a short channel near the hilt, stamped on each side with the word SAHAGOM and the arms of Amsterdam under a crown; from two different stamps, but three times repeated. The grip is of silver, octagonal in section, ornamented alternately with scrolls in relief and with nielloed designs, viz., Tarquin and Lucretia, Hero and Leander, the Judgment of Paris, etc. Above and below, gilt bands with scrolls; the twisted quillons are bent into an S form chased with leaves and gilt. (Plate V.)

L. 41 inches. *Italian hilt, late 15th century.*

Stamps, running wolf on each side of blade; arms of Amsterdam, side of blade.

12. SWORD, with blade fluted near the butt and stamped on both faces with the name

ANDREIS. MVNSTER.

and the maker's stamp, a moor's head. The hilt entirely of iron chased and damascened with gold; the pommel is chased with heavy scrolls with masks and trophies; the grip is baluster shaped and

facetted; quillons S shaped with knuckle guards, loops at sides of tang, etc., all damascened. (Plate V.)

L. 43¼ inches. *Italian, about* 1550.

From the Spitzer Collection.

13. DAGGER AND SHEATH; the blade plain; grip of plaited wire; pommel, guard, and mounts to sheath, of chased and gilded iron. On the hilt marine deities and masks; each quillon in the form of a dragon. On the mouth of the sheath is Samson rending the lion.

L. { of dagger 14¾ inches. / of sheath 10¼ inches. *Italian, 16th century.*

14. MOUNT OF A POWDER FLASK, triangular, of iron damascened with gold and pierced. The decoration consists of arabesques and festoons, inclosing figures, cornucopiæ, and a bird and dolphin. In the middle a frame with a crowned monogram CRNS in relief. The nozzle has a pair of busts with scrolls.

L. 9⅜ inches. *North Italian, 16th century.*

15. SHAPED PANEL of embossed iron, chased and damascened; subject, Marcus Curtius leaping into the Gulf; represented as a solitary horseman in armour, with buildings in the distance. The panel is oval, the frame being formed of masks and fruit, while the sides are supported by two sphinx-like monsters.

L. 8½, W. 7¼ inches. *North Italian, 16th century*

Said to be from the Magniac Collection.

16. CABINET, with eleven drawers, consisting of an oblong case of black wood panelled; open in front, which has a hinged cover. The fronts of the drawers, which are set back, are formed to represent a classical façade shown in perspective; the main entrance standing back and flanked by two wings. Each of the latter has in relief a figure in a niche between fluted columns supporting a pediment, above which is a gallery; on the inner side of

each wing are two niches one above the other, containing a figure in full relief. The main entrance is similar in design to the front of the wings, but is surmounted by a dome, and has on each side a recess with a figure in the round. The whole of the front of the drawers is covered with plates of iron, damascened with gold and silver, and chased.

H. 16¼, W. 22, Depth 13⅜ inches. *Milanese, 16th century.*

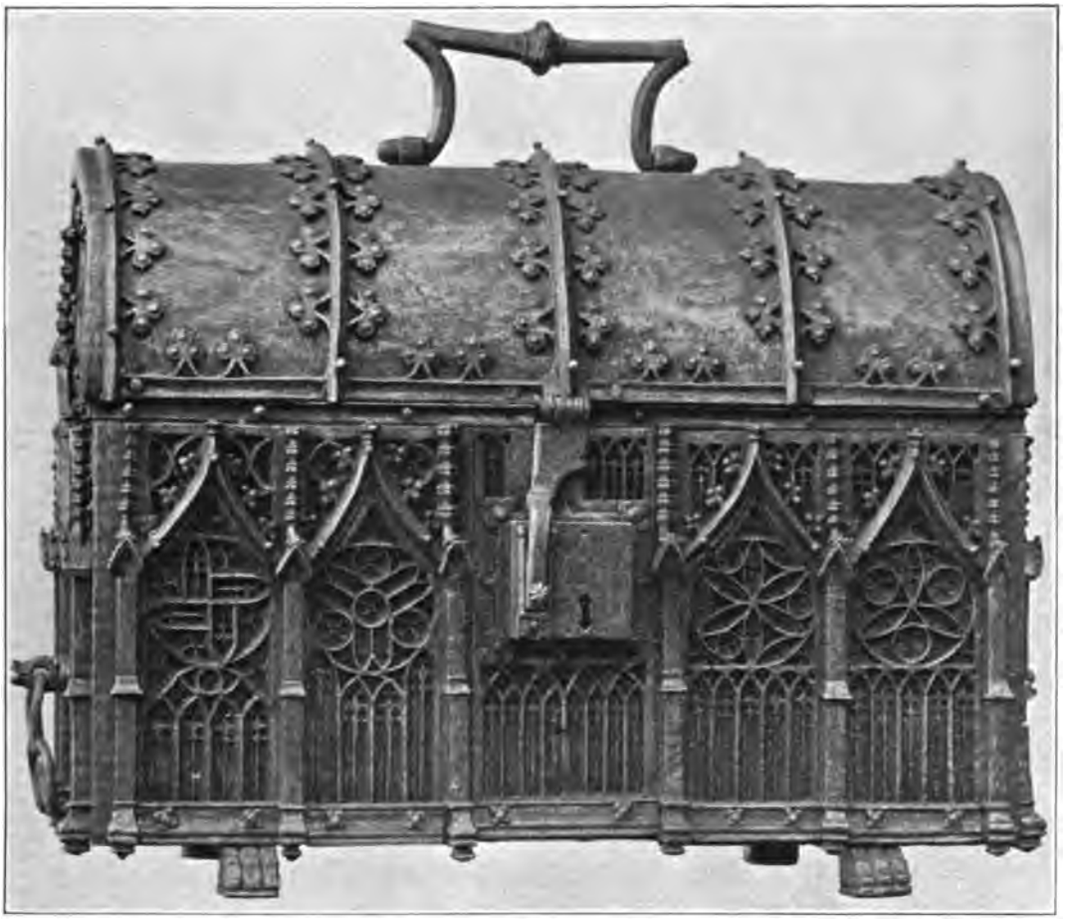

Fig. 4. Gothic Iron Coffer (No. 18).

17. Casket of iron, with rounded top; damascened in gold and silver, with scenes of hunting and conviviality, Diana and Actæon, Orpheus charming the beasts, etc. A broad band passes over the middle, and one end of it forms the hasp concealing the keyhole.

H. 3, L. 3¾ inches. *German, 17th century.*

18. COFFER OF IRON, with rounded top, the sides ornamented with gothic arches and tracery in relief; on the back and front are arcades of five arches with tracery of different designs, chiselled in the metal. The top is divided by ribs into four panels, with borders of trefoils in relief; angular handle on the top and two trefoil handles at the ends. Double lock, the outer one fixed to the middle panel of the front, which being released falls down and discloses the inner lock. (Figure 4.)

H. 12, L. 16¾ inches. *Spanish, 15th century.*

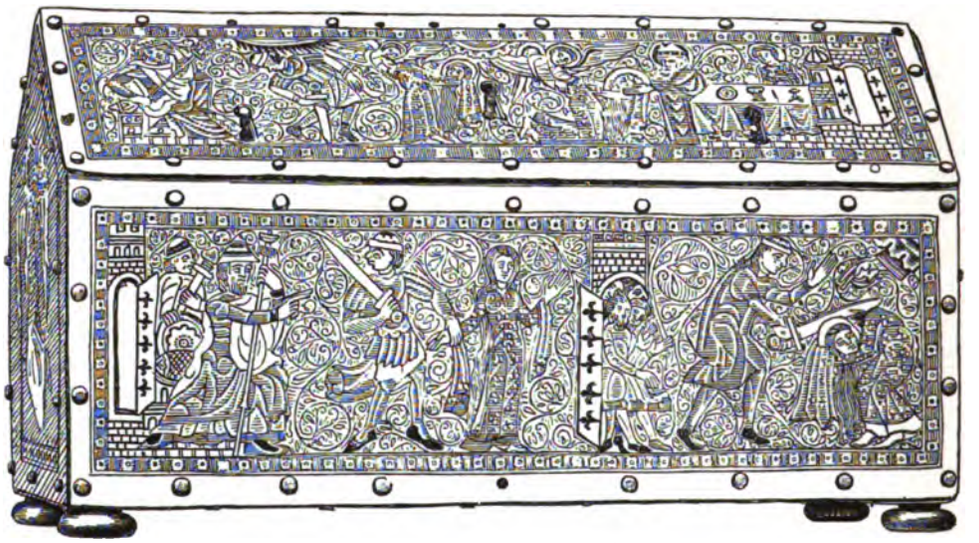

Fig. 5. LIMOGES ENAMEL RELIQUARY (front) (No. 19).

CHAMPLEVÉ ENAMEL.

19. RELIQUARY, of champlevé enamel on copper, gilt and engraved. Subject, the Martyrdom of St. Valérie, the patron of the city of Limoges. It is oblong in shape, with a gable top, the front of which is removable, and is provided with a triple lock. The incidents of the martyrdom are seen on the removable lid and on the face of the casket beneath, and are partly repetitions. On the lid the proconsul

Junius Silanus is seated holding a sceptre, and before him his servant Hortarius, the executioner of the Saint, is struck by lightning, while the Saint, supported by an angel, walks off with her head in her hands; beyond, still supported by the angel, she kneels and offers her head to St. Martial, who is dressed as a Bishop and is celebrating Mass with an assistant. On the casket itself the proconsul is seated with a sword-bearer behind him, and is giving directions to Hortarius, who with drawn sword leads off the Saint to execution; the final scene shows the decapitation witnessed by a crowd in a doorway, while a hand in benediction

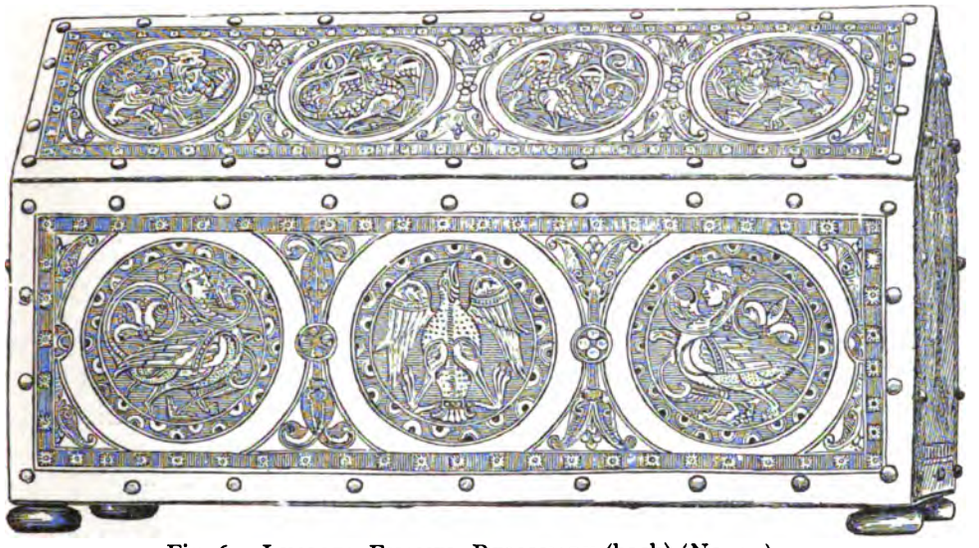

Fig. 6. LIMOGES ENAMEL RELIQUARY (back) (No. 19).

issues from a cloud over the head of the Saint. On each end an angel censing. On the other half of the top are four circular medallions containing two lions and two monstrous birds in gold on a background of light and dark blue enamel; between them ornaments of unusual originality and beauty; on the back of the body of the shrine are three medallions with similar monstrous birds on light blue ground, divided by similar ornaments. On the two panels of the front and the ends the figures only are enamelled, while the ground is gilt and entirely covered with engraved scrolls. The colours employed are deep and pale blue, apple green, and an intense red. The blue and green have shaded edges. (Figures 5, 6.)

H. 6½, L. 11⅜ inches. *Limoges work, late 12th century.*

This is certainly by the same hand as the marriage casket already in the Museum (cf. the spotted blue dress of the Saint with that of a dancer on the latter, as well as the peculiar style of engraving of the faces and hair); and others exist almost equally like.

Fig. 7. DETAIL FROM MARRIAGE CASKET.

A contemporary chasse, with the same subject treated in a very similar manner, is in the Basilewsky Collection (Darcel and Basilewsky, "La Collection Basilewsky," No. 199, Pl. xxxi. Gonse, "L'Art Ancien, Exposition de 1878," p. 259). The story of St. Valérie and St. Martial and several enamelled caskets with the subject, are given in Rupin, "L'Œuvre de Limoges," p. 399.

PAINTED ENAMELS.

20. SQUARE PANEL of painted enamel; subject, the departure of Æneas from Carthage. One of a set copied from the woodcuts of Grieneisen's edition of Virgil (Seb. Brant) published at Strasburg in 1502. This scene appears on p. 218. The embarkation is proceeding in three vessels while Dido and Æneas are standing together in a small building. Carthage appears in the background, the buildings reddish purple; the ships are amber coloured, the ground a bronze green. Foil sparingly used for the dresses. (Plate VI.)

H. 8¾, W. 7¾ inches. *Limoges work, about* 1520.

From the Marlborough Collection, lot 57.

21. LARGE PANEL composed of fifteen plaques of painted enamel, five being the explanatory inscriptions, of modern work; subject, the "Quos Ego" from the Æneid, copied from Marcantonio's engraving. The central panel painted in grisaille with flesh tints, and blue with gilding, represents Neptune in his chariot stilling the winds; above, a circle of the Zodiac containing Jupiter, Venus and Mercury; on the left, Juno and Æolus; on the right, Venus and Cupid; beneath the former EOLUS IMMITTIT VENTOS

JUNONE PRECANTE, beneath the latter SOLATUR VENEREM DICTIS PATER IPSE DOLENTEM. On the left of central subject two small panels, one showing Æneas exhorting his companions, the other Dido escorting him through Carthage; below TROJANOSQ' VAGOS LIBYCAS EXPELLIT IN ORAS; on the right two similar panels; above, Æneas and Achates meeting Venus disguised as a huntress; below, Dido receiving Æneas and his companions; legend beneath, ÆNEAM RECIPIT PULCHRA CARTAGINE DIDO. Below two larger panels (1) Æneas and Achates admiring the buildings of Carthage, and (2) Dido feasting Æneas who recites his adventures; between is the inscription, CUI VENUS ASCANII SUB IMAGINE MITTIT AMOREM. Frame of modern enamels, grotesques in gold on black.

Size of central panel $10\frac{3}{4} \times 8$ inches.

By one of the Penicaud family, probably Jean Penicaud II.

From Spitzer Collection, lot 468, where it is ascribed to Leonard Limousin.

On the backs of all the panels, except those with the inscriptions, are the stamps of the Penicaud family, repeated four times on the central panel, three on each of the larger and once on the smaller ones. The panels with the inscriptions are modern and have no stamp.

The style of drawing of the central panel differs from that of all the others, while these latter appear to be of one style. M. Molinier, who is presumably responsible for the attribution of the whole to Leonard Limousin, has probably regarded the style of the smaller panels, which might well be from the hand of this artist, though the larger one can scarcely be so attributed. It must not be forgotten, however, that the same stamp is found equally on all of the panels, and if it be decided that the hands of two different artists are to be seen in the painting, such a judgment destroys the value of the so-called Penicaud stamp as evidence in favour of the authorship of panels bearing it.

22. QUADRANGULAR CASKET formed of twelve enamelled plaques in gray monochrome in mount of gilt copper. The enamels are delicately painted, and represent scenes from the apocryphal history of Tobit, with inscriptions chiefly in gold. 1. Young woman instructing two children, old man in background. TOBIE QVIES. ANNE LA FE FEMME DE LASAIN | HOME TOVS LES IOVR GOVVE. 2. Old man in seat, four young women before him. VOYĀT SA · FEMME ET SES PROCHAIS PER | TELL AV ĦERSITE. 3. Young man kneeling before judge. DEPVIS · QVI · FVRET PRISONIES EN | NINIVE. 4. Two old men raising a naked man from the ground. VOYĀT · TOBIE UNG · IVIF · | MORT · PAR · LES · RVES.

5. Four figures. Decapitation. SANACHERIB DES IVI ⊳ PERSECVTEVR| [AV] TEMPLE · POVR · ADORER | VOIAN SES FIL ⊳ 6. Two men and a woman. LE BOVN TOBIE ALLĀT PAR LA CITE VIT GABEL | EN GRAN AFLICIOVN 7. Man taken prisoner, attended by two women, a man and child. LE BŌ TOBIE FV MENE | PRISONIES. 8. Soldier killing naked men, two men standing behind. SANACHERIS · EN · NINIVE | DES IVIF FIT TVER PAR | LA VILLE. 9. Two women and a child. LVNBLE SARRA FV DE SA| CHANBRIERE INIVRIEE. 10. Group of men receiving a man saluting them. PVIS QVIL FVREN PRISONIES. 11. Man with lamb under his arm facing a woman. LA BONE DAME VN ANIEAV. 12. A birth scene. DE NEPTALI CITE EN GALIEE FV NIA | LE SAĪT HOME TOBIE LA | PRINT FEMME C̄ FVT DE SA LIGNE. Mounts are chiefly cast; on the top, scrolls and DEVM · TIME. (Plate VII.)

H. 4¼, L. 6⅝ inches. *Limoges, 16th century.*

Probably by Jean Penicaud II., or the artist known as Kip.

23. QUADRANGULAR CASKET composed of five plaques of painted enamel in a silver gilt mounting. The panels are painted in gray monochrome on black ground, with slight flesh tints; they represent half-lengths of six of the Sibyls in pairs, with a tree between each pair and a single one at each end; the names written in gold. In front are the Sibylla Libyca with lighted torch, and Psica (Persica) lantern and serpent, behind Europa sword, and Cyemeria (Cimmeria), horn; at ends, Tiburtina (hand) and Sannne (Samia) with cradle; on lid, Cumana (with shallow dish) and Erichea (Erythrea) (with a rose). In the corner of the last panel a small scroll bearing the initials of the painter, I.P. The mounts are unusually ornate, the edges being moulded, enriched with bands of leafwork and set with agates, intaglios, etc., in raised mounts; at the corners are four columns, and above each, on the cover, are a seated cupid and a ball of silver enamelled sapphire-blue in a setting of leaves. Handle of elegant form, chased with acanthus leaves. Acorns as feet. (Plate VII.)

H. 5¼, L. 5¾ inches.

Bernal Collection lot 1565, and afterwards Martin T. Smith, Esq., M.P.

The enamels are stated by Mr. A. W. Franks (S. K. 1862 Exhibition) No. 1685, to be possibly the work of Jean Poillevé a goldsmith enameller; his style, however, is not known.

Another piece by the same hand is in the British Museum, signed I. P. in gold. It represents St. Mary of Egypt, and has been attributed to Jean Penicaud and to "Kip," who if not a Penicaud, paints much in the style of that family (see previous number).

24. PANEL of painted enamel, with a bust of Catherine of Lorraine, daughter of Francis of Lorraine, duc de Guise, married in 1570 to Louis de Bourbon, duc de Montpensier. She is represented three-quarters to the left, wearing an amber-coloured cap set with pearls and emeralds, pearl drop in the left ear, a muslin chemisette with high collar ornamented with a trellis work of pearls; amber-coloured bodice, with a string of pearls looped over an emerald in the bosom; white puffs across the shoulders. On the lowest puff on the left shoulder is pricked the artist's name:

· LEONARD ·
LIMOSIN.

The face is covered with minute stippling in red; background, cloudy blue over white. Back amber coloured, clouded with white. (Plate VIII.) Modern gilt frame with enamel plaques.

H. 12, W. 9⅝ inches.

Debruge Coll., No. 706.
Soltykoff Coll., No. 1046.
Seillière Coll., No. 158.
Spitzer Coll., No. 487.
Reproduced in colours, "La Collection Spitzer," No. 71.
A characteristic example of this artist's larger portraits.

This remarkable woman was a prominent character in the politics of France during the second half of the sixteenth century. The daughter of a Duc de Guise who died by the hand of an assassin, she was fated to see two of her brothers come to the same end. She was born in July, 1552, and in 1570 married Louis de Bourbon, duc de Montpensier, a portrait of whom by L. Limousin is in the collection of the Duc d'Aumale. She is described as an "esprit malin, brouillon et impétueux," and was constantly embroiled in the intrigues of her brothers against the King, Henri III. She was ordered by the King to leave Paris, but refused to go, and later she turned the tables on him by overthrowing the royal power in Paris, and the King had to flee; but in revenge he caused two of her brothers, the Duc de Guise and the Cardinal de Guise, to be assassinated. Still undismayed, she sought out a third brother, Mayenne, and brought him to Paris. The city was besieged by the kings of France and Navarre, and was on the point of surrendering when Henri III. was assassinated. Catherine is said to have received the news of the crime with the remark that she greatly regretted that the King had died in ignorance of the fact that his death was at her instigation. She then pressed Mayenne to declare himself King, against the King of Navarre (Henri IV.). but his more moderate temperament made him hesitate, and the opportunity was lost. In

the struggle that followed between the King and Mayenne the former was victorious, and the party of Lorraine found it desirable to come to terms. The Duchess died in May, 1596, leaving a doubtful reputation, which her many enemies have been at great pains to blacken, while her friends have been apathetic in her defence.

25. CIRCULAR MEDALLION of painted enamel with a portrait bust of a young man, three-quarters to left, wearing black cap with white feather and black

Fig. 8. ENAMEL PORTRAIT BY LEONARD LIMOUSIN (No. 25).

doublet, with high collar, above which is a small white frill. Details in gold (? added). The flesh is delicately tinted and stippled. At bottom a band of turquoise.

The face is that of a youth of about fifteen years of age with broad forehead, sleepy eyes, a large, long nose, small mouth and narrow chin. (Figure 8.)

By Leonard Limousin 1550.

Signed on the back.

Diam. $3\frac{3}{4}$ inches.

On the back is an inscription in black ink, which with the artist's mark reads as follows:

CHARLES 9
ROIS DE FRANCE
NÉ EN 1550.

Charles IX. was really born in 1550, and as the date (that of the *painting*) is the only genuine part of the above inscription, the portrait clearly cannot be that of the King, but of some young gentleman of the House of Valois.

26. SQUARE PANEL from a casket, of painted enamel: subject, a pleasure party of two women and five men in a boat, one of the latter standing and

Fig. 9. ENAMEL PANEL FROM A CASKET (No. 26).

holding up a vase of fruit; over the gunwale of the boat two glass flasks are slung. Inscription in gold MON ♡ MON QV . . VOVS · ABANDONE · PRENE · LE · QVAR · IE · LE · VOS · DONE. Black background, figures in gray monochrome, delicately tinted. Dull liver-coloured back. (Figure 9.)

By Pierre Reymond.

Size: 3 inches square.

Doubtless from the same casket as the following specimen.

27. OBLONG PANEL from a casket of painted enamel: subject, the Rape of Helen; a group of warriors issuing from a portal; in their midst Helen and Paris, who alone is dressed in 16th century costume; they are approaching a boat full of warriors; above are the inscriptions, in gold,

· LA PINSE ·
· DE · LENE ·

and SAN MAL PANCER · MON · ♡ AVES. The figures are in gray monochrome with slight flesh tints and delicately coloured with gilt detail; the background black; the land bright green, the water a starchy blue. Over the portal the initials P. R. in gold. (Pierre Reymond.) Back dull liver-colour.

H. $3\frac{1}{8}$, W. 5 inches.

28. OBLONG PANEL from a casket of painted enamel: subject, the Triumph of Cæsar. Cæsar is seated on a four-wheeled car advancing from the right, drawn by warriors; behind is seen a crowd of warriors carrying spears and wands with garlands. Inscription in gold · LE · TRIONFE · SESAR · AMPERER · on the edge of the car the initials P. R. (Pierre Reymond.) The figures are in gray monochrome, with slight flesh tints and details delicately coloured and gilt; the background a dull blue, the foreground and landscape blue and green. Back, dull liver-colour.

H. 3, D. 5 inches.

Doubtless from the same casket as the following specimen.

29. SQUARE PANEL from a casket, of painted enamel: subject, the Judgment of Paris. Paris, dressed as a warrior, stands under a tree with the three goddesses before him; Venus, with whom is Cupid, extends her hand for the apple; on the ground, the armour of Minerva. Inscription in gold, IE · SVIS · PARIS · PRIN · DE · AMOR. Blue background, green and blue landscape, figures in gray monochrome with flesh tints, greenish liver-coloured back. (Figure 10.)

By Pierre Reymond.

Size: 3 inches square.

30. CIRCULAR DISH of painted enamel: subject, Moses striking the rock. The prevailing colours blues and greens, with purple and golden yellow. The subject occupies the whole of the dish, Moses being in the middle distance, the rock on the left hand side; figures in the foreground; landscape in blue and purple in the distance, above a panel in gold with רחרה from which issue rays pointing to the rock; near the bottom, the signature of the artist, M. C. Inner border of gold scrolls on blue; on the

Fig. 10. ENAMEL PANEL FROM CASKET (No. 29).

flat edge floral scrolls, with birds interrupted by four purple cartouches, two containing figures in gold, the others the reference to the Old Testament, EXODE XVII. On the back, on a blue ground, an elaborate cartouche in yellow, green, and purple, after Etienne de Laune, with figure of Jupiter standing with his eagle; on each side a member of a religious order with asses' ears reading a book. On the edge a wreath in gold outline.

Diam. $17\frac{7}{8}$ inches.

By Martial Courtois.

Debruge Coll., No. 752. Addington Collection (S. K. M. Exhibition, 1862, No. 1850).

31. OVAL DISH of painted enamel: subject, the woman of the Apocalypse riding on the seven-headed beast; in brilliant colours, blue, turquoise, crimson, green, etc., the flesh tints pinkish gray. The woman, in crimson and blue robes, wearing a papal tiara and holding up the golden cup, is seated on the beast, which is coloured green and lilac; before it kneel an emperor, a king, a pope, a cardinal, a bishop, etc. Beneath the animal is written APOCAL. XVII. Edge deep black, inner border of gold scrolls; on the edge seated figures, masks, etc., in gray, touched with brilliant colours. On the back a radiating design composed of four Cupids holding vases and festoons, dividing four symmetrical pairs of seated figures. On a turquoise umbrella-like ornament is written, COVRTOIS. (Plate IX.)

Diam. $21\frac{1}{8}$ inches.

By Martial Courtois.

Collection of Sir Edmund Lechmere, Bart. (S. K. M. Loan Exhibition, 1862, No. 1852).

Another dish with the same subject and by the same artist was in the Magniac Collection (S. K. M. Loan Exhibition, 1862, No. 1851).

32. PAIR OF CANDLESTICKS with large dishes on the stems and broad bases, each ornamented with twelve oval bosses, the whole painted in colours. On the dishes allegorical processions of horsemen and musicians. The bosses on the feet are painted with the Labours of Hercules alternating with various deities; around the base of the stem a wreath of brilliant green. Quatrefoil nozzles with scrolls in gilding and imitation jewels in foil. The spaces between the bosses and the under sides of the dishes and bases are ornamented with scrolls and other ornaments in gold.

H. $7\frac{1}{8}$ inches.

From the Addington Collection (S. K. M. Loan Exhibition, 1862, Nos. 1846, 1847).

These are without doubt from the hand of Jean Courtois, and show the salmon-tinted and grisaille flesh colours, the use of coloured foils, and the dotted gold backgrounds that are characteristic of his style. The subjects were favourite ones with him.

33. OVAL DISH of painted enamel: subject, the Destruction of Pharaoh's host. On the left are the Israelites, on the right the Egyptian army with Pharaoh in his chariot, overwhelmed by the purple waves. The colours

are brilliant blue green, golden yellow, etc., in some cases over foil, and all heightened with gold. The drawing is good, and the flesh tints ruddy. Delicate border of grotesque animals and masks on black ground. On the back four radiating caryatid figures separated by monsters, in ruddy flesh colour and gray. In the middle · I · C · (Plate X.)

By Jean Courtois.

Diam. 21⅛ inches.

34. CIRCULAR PLATE of painted enamel: subject, the brethren of Joseph finding the money in their corn sacks. They are grouped outside a house, two women stand in the doorway, an old man is seated with a boy before him. In the sky the reference to Genesis, G.XLII. Border of monsters and masks. Coloured foil is liberally used in the dresses of the central subject and in the details of the border. The flesh tints are more marked than in Nos. 49, 50, part of a similar set, and the shadows are much heavier. the backs are of similar design, *i.e.*, a frame with grotesque masks and caryatid figures. On the frame, I · C. (Plate XIII.)

By Jean Courtois.

Diam. 7⅞ inches.

35. OVAL CONCAVE PANEL of painted enamel: subject, a female figure symbolizing Wisdom. She is standing to the right, in a landscape with a city and sea in the distance, and wears a brilliant blue dress and a purple mantle. In her left hand she holds a mirror, and in her right a staff with a serpent twined around it. At her feet a coiled snake and an owl upon two books. The flesh is tinted, with heavy shadows; coloured foil liberally used on the body and buskins. Back clear, purplish cloudings.

School of Jean Courtois.

H. 13⅜, W. 8½ inches.

36. TAZZA of painted enamel: subject, Jacob's dream; in gray monochrome with ruddy flesh tints. Jacob is asleep beneath a tree, a city in the

distance, the ladder in the middle distance. The back ornamented with heavy frame work in monochrome with two tinted marks.

Signed inside with the initials I · C · (Jean Courtois.)

H. $4\frac{1}{4}$, Diam. $9\frac{7}{8}$ inches.

37. OBLONG PANEL of painted enamel: subject, Venus and Cupid within an arabesque framework, after Etienne de Laune; on either side are flaming beasts, a green snake, a snail; above, a cherub and festoons; below, two squatting satyrs. Black background, brilliant green enamel and spots of ruby and sapphire foil. Back, dull copper tint. Signed I · D · C · (Jean de Court.)

H. $5\frac{1}{4}$, W. $4\frac{1}{8}$ inches

38. OBLONG PANEL of painted enamel: subject, an arabesque design formed of monsters, birds, deer, and human figures, and in the middle a figure of Minerva under a canopy with festoons, after Etienne de Laune. Black background, with brilliant ruby and sapphire foil, turquoise details and gilding. The flesh tinted, gray shading. Back, clear enamel. Signed I · C · (Jean Court.)

H. $4\frac{3}{4}$, W. $3\frac{3}{4}$ inches.

Probably by the same artist as the previous number

39. OVAL CONCAVE PANEL of painted enamel: subject, Diana of Poitiers in a triumphal car drawn by two lions. She is bareheaded, and wears a purple dress, with high lace collar open in front; by a leash she holds a white greyhound, whose body is covered with her monogram two D's interlaced; one foot rests on the wheel of the car, the other on the hound's back. A stag hunt in the background, and at the top an oval panel with the interlaced DD and the word DIANE. The lower part marbled purple, green, yellow, etc.

The lions and car are amber coloured with gold hatching, the background yellow, green, and blue. The purple dress and small details are foiled. Back clear enamel; on the car the letters F.L. in gold. (Plate XI.)

H. $11\frac{1}{4}$, W. $8\frac{5}{8}$ inches.

The initials of the artist F. L. are difficult to explain. There were several enamellers bearing the name of François Limousin, but all much later than the period of Diana of Poitiers. If the signature be genuine it must be of another and earlier François. This piece has been a good deal restored.

40. Oval mirror of glass with gilt frame. In the back is set a painted enamel: subject, Meleager and Atalanta at the death of the Calydonian boar. Brilliant tints, with foils; Atalanta is seated before Meleager, who holds up the head of the boar.

Probably by Jean Limousin.

H. of enamel $3\frac{1}{2}$, Diam. $2\frac{3}{4}$ inches.

Spitzer Coll., lot 493.

The frame is of copper electrotype, not silver, as described in the Spitzer Catalogue.

41. Tazza of painted enamel: subject, King Ahasuerus and Haman at the feast provided by Esther. The King and Queen are seated under a green canopy, while Haman sits bareheaded on the other side of the table; chequered floor, blue, green, and purple, purple walls; on the back a radiating design in purple, blue, and green; masks on foot. Foil is lavishly used on the dresses. Signed inside with the initials I. L. (Jean Limousin.)

H. $4\frac{5}{8}$, Diam. $6\frac{1}{2}$ inches.

42. Tazza of painted enamel: subject, Judith and Holofernes. The headless body of Holofernes lies in his tent, and Judith is placing the head in a sack held by another woman; behind are soldiers, and in the background tents and buildings. On the back an unusual polychrome design, green, blue, purple, and black, with gilding. On the knop, marine deities; on the

foot, Joseph and Potiphar's wife. The flesh is in grisaille, the other colours brilliant, and foil is liberally used in the dresses. Signed inside I. L. (Jean Limousin.)

H. $5\frac{1}{8}$, Diam. $6\frac{3}{8}$ inches.

43. SALTCELLAR of painted enamel, hexagonal, but with circular top and bottom. In the cup a female bust; on each of the six faces a full-length figure of a divinity, Mars, Juno, Venus, etc., with a festoon over each. The whole is painted with extreme care and delicacy, in brilliant colours with a quantity of foil; black ground, with scattered stars and sprigs. On the panel with Juno, are the initials I. L. (Jean Limousin.)

H. $3\frac{3}{4}$ inches.

44. TWO SPOONS, with black horn handles and silver mounts; the bowls of painted enamel; in one a standing figure of Apollo, holding bow and arrow, in the other a female playing a lute; black background, with brilliantly coloured details, foil on the dresses, arch of branches and gilt sprigs. On the backs of the bowls, birds, etc., in foil.

Probably by Jean Limousin.

L. $7\frac{3}{8}$ inches.

45. TAZZA of painted enamel: subject, Mutius Scaevola burning his hand before Porsenna; painted in rich colours, with a lavish use of brilliant blue foil. The king is seated in his tent, while Mutius in armour holds his right hand in the flames on the altar; in the background, a group of soldiers and buildings. On the back, a framework in grisaille of unusual design, with four draped marks in colour.

Probably by Jean Courtois.

H. $2\frac{5}{8}$, Diam. $7\frac{3}{8}$ inches.

46. OVAL PLAQUE from the back of a mirror, of painted enamel: subject, Dido appealing to Diana. The Queen is in a landscape with a ship on the sea

in the distance, Diana appears through an opening in the clouds. Colours of unusual brilliancy, green, blue, etc.; the dresses enhanced by red and blue foil; delicate gilding. Back, clear speckled enamel. Signed S. C. (Susanne Court.)

H. $3\frac{3}{4}$, Diam. $2\frac{7}{8}$ inches.

From the Marlborough Collection, lot 20.

47. Oval plaque from the back of a mirror, of painted enamel: subject, a large vase in a landscape, out of it a tree is growing, and is being watered by two cupids; above, a white ribbon inscribed LAMOVR · SE · MEVRT · SI · ELLE · NEST · AROVSEE. Brilliant colours, blue background. Back clear. At the top the initials S. C. in gold. (Susanne Court.)

H. $3\frac{3}{4}$, Diam. $2\frac{7}{8}$ inches.

From the Marlborough Collection, lot 22.

48. Oval dish, of painted enamel: subject, Apollo and the Muses. Apollo is seated in the background beside a stream, which divides the Muses into two groups, four on the left side and five on the right, all of them playing instruments; behind the former group are three bearded old men, perhaps poets, each with a garland on his hat. In the field two Cupids, Pegasus, and a river god. The grass is a deep green with sprigs of gilding, the sky a full sapphire blue. In the field the signature SVSANNE · COVRT in a panel. Gilt scroll-border and flat edge, with four medallions containing figures representing the elements; between them are vases, caryatid figures and centaurs. The back is covered with gilt ornament, and in the middle in grisaille a cartouche composed of masks and caryatid figures.

The design appears to be adapted from a print of Etienne de Laune. The painting and style are characteristic of Susanne Court. The flesh tints are slightly tinged with pink, all the faces are either in profile or three-quarter face, and stand out sharply from the dresses and background. Coloured foil is liberally employed for the dresses.

H. 15, Diam. $19\frac{5}{8}$ inches. (Plate XII.)

49. CIRCULAR PLATE of painted enamel: subject, Esau selling his birthright. An interior with a table at which Esau is seated while Jacob stands on the other side; through the doorway Esau is seen chasing a deer with bow and arrow, and in an adjoining chamber Jacob is offering the venison to his father. Near the upper edge is in gold S. C. (Susanne Court) and GENESE XXV. Border of masks and human-headed quadrupeds; black ground. Back with gilt decoration; in the centre a grotesque framework with masks and caryatid figures, all in grisaille. The garments of the figures are represented by brilliantly tinted foil, blue, crimson, etc.

Diam. $7\frac{5}{8}$ inches.

50. CIRCULAR PLATE of painted enamel: subject, the burial of Abraham. The cave is represented by a vaulted construction with arched openings, the body of the patriarch, swathed in white cloth, is being laid in an oblong coffin with shaped lid; the landscape a full brilliant green. Near the upper edge is in gold S. C. (Susanne Court) and GENESE XXV. Border of masks and human-headed quadrupeds; black ground. Back with gilt decoration, and in the centre a grotesque framework with masks and caryatid figures, all in grisaille. The garments of the figures are represented by brilliantly tinted foil, blue, green and crimson.

Diam. $7\frac{5}{8}$ inches.

This forms part of the same set as the last.

51. CASKET, oblong, with arched top, formed of seven panels in gilt mount. The subjects are from the history of Abraham and Isaac, with references to the chapters of the Book of Genesis where the events are recorded. The panel in front represents Abraham and Abimelech feasting at Beersheba (Gen. xxi.); that at the back Abraham's transactions with Abimelech at Gerar (ch. xx.); at one end the birth of Esau and Jacob (ch. xxv.); and the casting forth of Hagar and Ishmael (ch. xxi.); at the other end the sacrifice of Isaac (ch. xxii.); and the burial of Sara (ch. xxiii.). The curved top represents the scene of Rebekah at the well and her meeting

with Isaac (ch. xxiv.). This panel bears the signature of the artist, SVSANNE COVRT. (Plate XIII.)

L. $8\frac{3}{4}$ inches. H. 7 inches.

From the Fountaine Collection, lot 131.

A characteristic example of this artist. The free use of brilliant colours is enhanced by foil and the addition of gilding in the details. This is the casket referred to by Delaborde, "Emaux du Louvre," 1853, p. 290.

52. EWER painted in brilliant colours. The body is divided into two zones by a raised band with scrolls in black on white. Above, a procession of children playing musical instruments; below, the Passage of the Red Sea and the rejoicings of the Israelites. Inside the lip the signature of the artist in black,

Tinted flesh colours, rich purple, blue, and green in the landscape and dresses; the background covered with gold sprigs.

H. $10\frac{1}{2}$ inches.

From the Addington Collection (S. K. M. Loan Exhibition, 1862, No. 1598).

GLASS.

53. GOBLET of clear glass enamelled and gilt, mounted on a foot of silver gilt embossed with fleurs-de-lis. Near the edge, an inscription in gold on a blue ground; below, a prince seated between two attendants holding swords; beyond, three others, one holding a polo club. The figures are modelled in a thick white enamel, thinly gilt and having details in red and blue. The goblet has a flat foot-rim with a turn up inside. It is held in the mount by leaves; the stem is embossed

with pairs of birds sitting on branches; ribbed crystal knop; the base embossed with fleurs-de-lis in lozenge diaper. (Plate XIV.)

H. 10⅝ inches.

The glass is Saracenic work, perhaps made at Mosul, Damascus, or in Egypt, in the early fourteenth century. The mount is of the same century and may be French.

This cup was long in the possession of the Palmer family, of Ladbroke in Warwickshire. A story has become current that it was a prize won by an ancestor of the family from a king of France while at the Crusades; but the present representatives declare that the story does not refer to this cup.

54. GLASS LAMP from a mosque, enamelled in blue with red and gilding. Round the upper part are three circular designs with a flower in the centre of each; between, interlacing lines forming shaped panels containing flowers. On the body, a band of inscription in tall Arabic letters, divided by six projecting loops, from which the lamp was suspended; on the under part of the body, three circular and three oval panels of ornament. *Saracenic, 14th century.*

H. 12 inches.

55. GOBLET of pale blue opaque glass decorated with enamel and gilding. The body is painted with scale work in red with white dots; on each side, a medallion inclosing a pair of figures; gilt borders. The edges of the lower part are bordered with threads of opaque white, and the knop is of darker blue glass. (Plate XV.)

H. 7 inches. *Venetian, style of about* 1450.

56. CYLINDRICAL GOBLET AND COVER of opal glass, blown in a mould to represent a triumph of Neptune. On the cover, three dolphins radiating from the knob.

H. 9¼ inches. *Venetian, 16th century.*

57. STANDING CUP AND COVER, slightly enamelled and gilt. It is of an elegant form; the bowl is of ogival outline with gilt ribs forming a diaper, filled with large bosses of red and blue glass; round the lip, a scale pattern in gold, green and red; on the cover, radiating ribs, alternating with wavy lines in red, all with gilding; the foot has similar ribs. Underneath is engraved in outline the following inscription in Servian: Kwalte hospodina, a pite z'izerstwiho wina za zdrawi panuw i deblina. (Thank the Lord, and drink of the flowing wine to the health and fatness of the lord (= master.)

H. 16⅞ inches. *Venetian, 15th century.*

58. DRINKING GLASS, very thin and light. The stem is in the form of a hunchback dressed in trunk hose, the figure blown into a mould and hollow, but not communicating internally with the bowl. He stands upon two scrolls. Details in blue, green and white glass, with gilding.

H. 12 inches. *Venetian, 16th century.*

59. CUP AND COVER of enamelled glass, imitating in form a German mazer bowl. The cup has a flattened globular body with high lip and foot, a single handle with scroll end; the cover is a repetition of the form of the cup, but with a broad flat upper rim, within which are two coats of arms and the date 1518, all of German style. The decoration is a scale-pattern in white and coloured enamel, with gilding. (Plate XV.)

H. 6 inches. *Venetian, 1518.*

Probably made to a German order in Venice. The arms are: (1) sable an arrow bendwise between two stars, or; (2) argent a trefoil or from which spring three horns of abundance sable.

ITALIAN MAIOLICA.

60. IRCULAR CISTERN of Urbino ware, with handles in the form of female figures, painted in colours. Inside is the subject of Moses striking the rock, painted in a somewhat careless style. The border is broad, and ornamented with grotesque and other figures and small medallions; the edge is moulded. Outside, grotesques on a white ground.
H. 10, Diam. 25 inches. *Italian, about* 1560.

From the Fountaine Collection, lot 390.

61. PAIR OF TWO-HANDLED OVIFORM VASES of Urbino ware, painted in colours, with classical scenes; on one, the story of Hercules and Dejanira: the lips and twisted handles coloured orange. On the foot of one is inscribed

FATE · IN · BOTEGA · DE ·
ORATIO · FONTANA ·

Ormolu mounts and covers.
H. 21½ inches. *Italian, about* 1550.

From Horace Walpole's Collection, Strawberry Hill, and Lord Morley's Collection.

62. OVIFORM VASE, with two twisted handles, of Urbino ware, painted in colours. On each side a medallion, with a pair of Roman soldiers, within a frame of cupids, satyrs, fruit and masks. The field filled with grotesques. Foot modern. *Italian, late 16th century.*
H. 23¼ inches.

Probably by one of the Patanazzi family.

63. PAIR OF PILGRIM BOTTLES, with screw caps, of Urbino ware, with mask handles from which proceed ammonite-like curves in relief, coloured blue.

The decoration consists of arabesques of caryatid and monstrous figures. On one of the bottles two circular medallions with male and female busts on a dark blue ground.

H. 16¼, 15⅞ inches. *Italian, about* 1550.

From the Fountaine Collection, lots 223, 224.

64. PAIR OF PILGRIM BOTTLES with screw caps, of Urbino ware. Though they are of the same set, the principal design differs on the two; on one it is the coat of arms of the Spanish family of Gutierrez de Lara (?) repeated on the two sides. On the other are two medallions, one with Bacchus holding bunches of grapes, the other with an old man at a table warming himself at a fire; over each is a flaming fire with the legend ARDET AETERNUM, the badge and motto of Alfonso II., Duke of Ferrara. The ground on both bottles is filled with arabesques formed of monstrous figures, monkeys, etc.

H. 15⅝, 15½ inches. *Italian, about* 1550.

From Gavet Collection (1897), lots 392, 396.

Alfonso II. d'Este, fifth Duke of Ferrara, was born in 1533, became Duke in 1559, and died in 1597.

65. FIGURE IN TERRA COTTA, covered with a tin glaze, in Della Robbia style. It represents Amphitrite standing on a dolphin and holding up a sail. The figure is white, the dolphin and base blue and green.

H. 31 inches. *Italian, 16th century.*

Fig. 11. JEWELLED GOLD CUP (No. 66).

CUPS, ETC., IN GOLD AND HARD STONES.

66. STANDING CUP AND COVER of gold, richly enamelled and set with jewels. The outside of the bowl and foot is covered with a ground of gold thread on a canvas foundation. On this cloth of gold ground are affixed a variety of ornamental adjuncts, viz., (1) on the bowl, four lyre-shaped garlands of seed pearls laid on silver thread, within each garland is a quatrefoil ornament in openwork in high relief, each with a central diamond, four pearls and enamelled petals; between

the garlands four aigrette-shaped ornaments of similar style: at the upper and lower edge of the bowl a row of pearls; (2) the foot is ornamented in like manner with gold thread, pearls and cartouches, enamelled and jewelled with rubies and diamonds. On the bottom of the bowl and the lower part of the foot are applied borders of scroll work, brilliantly enamelled and set with rubies, diamonds and pearls. The cover is similarly ornamented with applied plates of scroll design, enriched with brilliant enamels and set with four rubies, twelve square table diamonds, and eight pearls. In the centre, on a raised stand with four rubies, is a figure of a Saracen on horseback, with lance, all in enamel. Inside, a gold medal of Rudolph II., bust to right, bare head with ruff, in armour and wearing Golden Fleece; legend RVDOLPH : II. D.G. ROM : IMP : AVG. [1552-1612]. (Figure 11.)

H. $7\frac{3}{8}$, Diam. $4\frac{3}{4}$ inches. *Hungarian or German, about* 1600.

67. RELIQUARY OF GOLD, enamelled and set with jewels. It consists of a frame, glazed, containing the relic, a thorn from the Crown of Thorns set upright in a cabochon sapphire; above, our Lord is seated on a rainbow with the world beneath His feet, and with two angels holding the spear and nails; below, the Virgin and St. John Baptist kneeling. The frame itself is enriched with leafy scrolls in full relief, and with rubies and pearls alternately in projecting settings. Around are half-length figures of the Apostles, holding their several emblems. From a finial above issues a half-length figure of God the Father, holding a sceptre and orb, backed by a circular halo with pearls, rubies, and a sapphire; and beneath are two angels in adoration. At the foot of the frame is a scroll with an inscription engraved and enamelled, in black letter.

Iſta eſt una ſpinea corone
Domini noſtri ihеſu xpiſti

The whole rises from a mount, enamelled green, in which the Resurrection of the Dead is shown by four figures issuing from coffins. The base is in the form of a bastion of plain gold with four hexagonal towers, in each of which is an angel blowing a trumpet; in front is a door with five steps and a canopy; over each of the two rounded arches at the sides is an enamelled plaque, with fleurs-de-lis on a blue ground within a red

border. The back of the frame has double doors of repoussé gold, with figures of St. Michael and St. Christopher. The back of the halo at the top has a Veronica. All the figures are covered with white enamel with details in brilliant colours. (Plate XVI.)

H. 12 inches. *Spanish, late 16th century.*

On the back is an Austrian customs stamp.

68. TWO-HANDLED VASE of honey-coloured agate with mounts and cover of gold richly enamelled. The body is oviform, cut in cameo with vine branches and grapes; the handles are in the form of heads of Pan, and the base issues from acanthus leaves. The cover is convex and chased in relief with four satyrs with outstretched arms holding grapes; the knob is formed of a cluster of grapes and leaves, all enamelled in translucent green and ruby, the satyrs being opaque white. The underside is flat and engraved with a trefoil design of branches inclosing birds and insects filled with brilliant translucent enamel. The mount on the mouth is similar, divided into three zones, the upper one representing a wreath of grapes and leaves wreathed with a ruby-coloured band; below the lip is a broad band with formal scrolls in white on a black ground relieved with gold. The foot is formed of four rams' heads, each with four horns, resting on a short stem with vertical flutes in blue, the lower member enriched with egg-like bosses of white enamel. The plinth is square, engraved and enamelled with floral scrolls, like the underside of the cover, at each corner in relief is a horned mask with leafy beard; on each side is a sunk panel containing a figure of a reclining Bacchus in relief, in white enamel; on each side of the panel, a rectangular fret in blue enamel inclosing a vase in ruby enamel. (Plate XVII.)

H. 8⅛ inches. The vase *antique Roman*, the mounts *Italian, 16th century.*

This and the four following pieces are from the Duke of Devonshire's Collection. See Burlington Fine Arts Club, Exhibition of European Enamels, 1897, No. 245.

69. EWER OF BLOODSTONE, with handle, spout, and mounts of gold, enamelled and richly jewelled. The body is oviform with a band of flutes round the

shoulder; the foot and mouth are oval. The spout is a half griffin with white bust and blue head, with emerald pendant; the handle is a winged serpentine monster, the head blue and green, the body white and yellow, set with rubies and emeralds in four rows; on it is seated Cupid with a poised arrow. The mouth, cover, and foot are mounted in openwork, enamelled white, and enriched with rubies and diamonds in high settings; collars on neck and foot similarly ornamented. The knob of cover is a ruby bead. (Plate XVIII.)

H. $7\frac{1}{4}$ inches. *French or Italian, 16th century.*

This may well be French, and resembles designs for ewers by Androuet du Cerceau.

70. Low vase, with two handles and cover, of lapis lazuli, slightly mounted in gold, enamelled and jewelled. The mouth has a moulded edge, and a row of low bosses encircle the shoulder; below are radiating ribs. Two small loop-handles, fluted, springing from acanthus leaves, and on the top of each a shield-shaped gold setting containing a facetted diamond and two rubies (? an addition). Flat cover with central knob surmounted by a group of Venus and Cupid, enamelled white, with rubies and diamonds round the base. (The head of Venus is surmounted by a loop for suspension, and the group may be an addition.) (Plate XVIII.)

H. $4\frac{1}{8}$ inches.

The vase is believed to be antique Roman; the mounting is probably of the end of the sixteenth century, and Italian.

71. Low vase and cover of cloudy yellow and red jasper, with two handles and mounts of gold, enamelled and jewelled. The handles are two slender scrolls of gold fixed under the lip and on the gold mount of the foot, enamelled on all sides and each having a mask at the upper end and in the middle. The foot is edged with gold engraved with festoons, filled with translucent enamels, and having in relief six cartouches, each set with a square diamond or ruby; dotted ground. Convex cover, unmounted, but having in the centre an enamelled finial consisting of a double mask

of Cupid supported by two cornucopiæ and surmounted by a square setting, like the bezel of a ring, containing a crystal of ruby. (Plate XVIII.)
H. $4\frac{7}{8}$ inches. Mounts, *German 16th century.*

Fig. 12. AGATE EWER (No. 73).

72. OVAL TAZZA of variegated agate, green, white, and red, delicately mounted in gold, enriched with jewels and enamel. The bowl is very thin, with two elegant scroll handles, enamelled white and green; each is held in place by an oval gold plate in the form of a group of leaves, enamelled white and turquoise and black on gold. Baluster stem, with mounts

enamelled in lavender, white, etc., and set with rubies. The base is set in a mount with borders of lavender and white, the intervening space being lavender with spots of white, ruby, and gold. Upon this are four pearls, as many rubies in enamelled settings, and eight sixfoils enamelled turquoise. This specimen is equally remarkable for the beauty of the materials of which it is made, and for the unusual grace and perfection of the workmanship.

H. $5\frac{1}{8}$ inches. *French, late 16th century.*

73. EWER of yellowish brown agate with red veins, mounted in gold, enamelled and jewelled. On the shoulder a band of shallow fluting. Flat mount to lip, engraved with flowers enamelled ruby and green; overarching scroll handle, enamelled in lavender, the outside set with rubies and terminating in a lion mask; the inner whorl of the handle is double, and enamelled black on the under side. The foot is mounted in similar style, and set with rubies. (Figure 12.)

H. $5\frac{1}{2}$ inches. *French, 16th century.*

74. TAZZA of engraved rock crystal mounted in gold, engraved and enamelled. The bowl is a narrow oval curved inwards at four points, where the engraving represents entwined dragons. The rest of the bowl is ornamented with acanthus leaves springing from the stem. Baluster stem of clear crystal with two gold bands engraved with formal scrolls, filled with black and translucent enamels; on the lower mount, four loops. Oval foot with acanthus quatrefoil in relief; slender mount with black enamel scrolls and cartouches in green, with imitation rubies in enamel. (Figure 13).

H. $5\frac{7}{8}$, L. 9 inches. *Italian, 16th century.*

From the collection of Count Nostitz, Prague.

75. EWER of rock crystal with engraved designs, mounted in enamelled gold and set with jewels. The mouth and shoulder are in one piece, the latter

being engraved with vine-scrolls containing birds; the lower part of the body is engraved with figures of Neptune, sea-nymphs, etc., beneath festoons. Round the body, a broad gold band having in high relief rubies and diamonds, alternating with groups of fruit in enamel. Scroll handle with bands of scrolls in gold on a white ground; at the mouth, the half length of a lion with enamelled wings; at the base of handle, an openwork escutcheon with festoon of drapery. Short stem with mount enamelled like the handle; foot with border of similar design, with lavender edge, and set with three rubies and as many diamonds. (Plate XVI.)

H. $10\frac{7}{8}$ inches. *German, 16th century.*

Fig. 13. Crystal Tazza (No. 74).

76. Cup and cover of rock crystal, engraved over the whole surface, with slight mounting of gold enamelled. Bell-shaped bowl wreathed with deeply cut diagonal lines, alternately pyramidal chequer pattern, and a convex band with slight ornament. On the lip, a border of formal scrolls. On the foot, two dragons among waves. Mounts engraved and enamelled in black, white, and lavender, with ruby spots. The cover is

convex, with ornament similar to that on the bowl, and is surmounted by a wyvern held by a small gold band. (Figure 14.)

Fig. 14. CRYSTAL CUP (No. 76).

H. 10 inches. *German, 16th century.*

From the collection of Count Nostitz, Prague.

77. TWO-HANDLED STANDING CUP AND COVER of rock crystal, engraved with subjects and mounted in gold, enamelled and set with jewels. The bowl is oval with two dolphins as handles; on each side the Triumph of Galatea. Baluster stem, reeded, foot in two stages engraved with marine deities, etc. The mounting of the bowl and of the base is alike, viz., an oblong fret in white enamel, each oblong inclosing an enamelled fruit, or a ruby or diamond in raised setting. The upper mount at the mouth has in addition a lower border of formal leaves, enamelled green and purple. The other mounts consist of two bands on the stem enamelled with fruit and set with stones, and that on the upper part of the foot, which simulates a cord passing through a number of loops, enamelled ruby and emerald colour alternately. The cover is unmounted, and represents a stork, with ruby eyes, seated, with a gold collar on the neck similar in design to the last-mentioned mount, and with a pendent cartouche. (Plate XVI.)

H. 10¾ inches. *German, late 16th century.*

78a. VASE OF ROCK CRYSTAL, mounted in enamelled gold. The body is of a graceful oviform outline, engraved with festoons of fruit; at the bottom, sea monsters and a bird. The mount of the mouth is engraved with formal scrolls filled with translucent enamels. Two scroll-handles in openwork, chased and enamelled in black, emerald green, etc. Slight mounts on foot engraved and enamelled.

H. 5⅛ inches. *French or Italian, 16th century.*

78b. VASE OF ROCK CRYSTAL, mounted in enamelled gold, the companion of the foregoing. The body, though of the same shape, is engraved with a different design, viz., elegant leafy scrolls. The handles and other mounts match those of the preceding vase.

H. 5¼ inches. *French or Italian, 16th century.*

79. LOW TWO-HANDLED VASE AND COVER of rock crystal, in the form of a

depressed sphere, mounted in gold, richly enamelled and jewelled; the sides engraved with slender plants hanging from the top and springing upwards from the base. On one side is engraved a small pear-shaped cartouche, with the name Akbar in Arabic characters. The two scroll handles are enriched with chased mounts, with groups of fruit in relief in enamel. The bottom is cut in

Fig. 15. CRYSTAL VASE WITH NAME OF AKBAR (No. 79).

radiating gadroons, and has a mount with four feet chased with scroll work and fruit, richly enamelled and set with four diamonds. The cover is nearly flat, and is cut in gadroons similar to those on the bottom, and has a melon-shaped knob between two enamelled caps. (Figure 15.)

H. 5, Diam. 6¼ inches. *German, 16th century.*

The style of engraving of the name Akbar is different from that of the engraved ornament. It is by no means impossible that the vase was sent by some European prince as a present to the great Akbar (1542-1605), who had his name engraved upon it.

80. BUCKET-SHAPED VASE of rock crystal, with overarching handle, formed of seven fluted beads of crystal, and six of gold enamelled. The bucket

has two ears in the form of rams' heads; round the sides, a marsh scene, with waterfowl and a deer; above and below, a band of short flutes; on the bottom, a unicorn drinking. The gold beads of the handle are enamelled black, light blue, and red.

Diam. 6 inches. *German, late 16th century.*

81. SHELL-SHAPED CUP of dark green jade, mounted in gold, enamelled. The sides are ornamented with honeysuckle pattern in low relief. The handles formed of a contorted dragon-like figure, with two arms gripping the sides. The mounts are richly chased and enamelled white, with details in ruby and sapphire colour. On the stem two bands, and on the foot a simple mount, all with elegant scrolls in gold on a ground of white enamel.

H. $7\frac{1}{2}$, L. $8\frac{1}{2}$ inches. *German, 16th century.*

82. STANDING CUP OF BLOODSTONE, mounted in chased gold, enamelled and jewelled. The cup is boat-shaped, with five pillars at the stern forming a balustrade, the rails of which are enamelled lavender and white, and set with a cabochon emerald and carbuncles; below the balustrade and on each side of the edge of the cup are elaborately chased cartouches, brilliantly enamelled. Below them are two pecten-shaped hollows. The stem shell-shaped, with two collars, enamelled white and set with emeralds; oval foot, enamelled blue and set with five carbuncles.

H. $7\frac{3}{8}$, L. 8 inches. *German, 16th century.*

83. BOWL ON FOOT, of variegated agate, green, red, gray, etc.; it is three sided, and on each side is a pecten shell in low relief. Short stem, with a gold band enamelled black and white; the foot is circular, with a narrow gold mount enamelled with scrolls in black and green.

H. 4, Diam. $6\frac{1}{4}$ inches. *German, 16th century.*

From the collection of Count Nostitz, Prague.

84. OVAL BOWL of variegated agate, light red, lilac, etc., mounted in enamelled gold. The bowl is ornamented outside with radiating acanthus leaves and square tabs in low relief. Gold mount on the lip, engraved with

Fig. 16. AGATE BOWL (No. 84).

detached scrolls filled with black and coloured enamels. (Mount wanting on foot.) (Figure 16.)

Diam. $7\frac{1}{4}$ inches. The mount is *German*, the bowl *French*, 16*th century*.

85. OVAL PLAQUE of rock crystal engraved in intaglio with a copy of the fresco of the sale of Cupids at Herculaneum, gold enamelled mount with studs and bands; chain for suspension.

Diam. $6\frac{1}{4}$ by $4\frac{7}{8}$ inches. *Modern*.

This fresco was discovered at Herculaneum in June, 1759, and is reproduced in "Le Pitture d'Ercolano" (Naples, 1762), vol. iii., pl. 7.

86. CIRCULAR PLAQUE, of rock crystal, engraved in intaglio, with a sacrifice by eight persons—six women and two men, before a façade, with four Ionic columns; a tree behind the altar.

Diam. $1\frac{3}{4}$ inch. *Italian*, 16*th century*.

SILVER PLATE.

The references are to ROSENBERG. DER GOLDSCHMIEDE MERKZEICHEN. Frankfort, 1890.

87. OVER OF A BOOK of the Gospels, silver, parcel gilt, with ornamental details in high relief. In the centre is a group of the Virgin standing and holding the Infant Saviour, her cloak supported by two angels, while above two other angels hold a crown over her head. The whole is beneath a canopy of two intersecting arches, with pinnacles and two twisted columns, and on the capital of each is a seated angel. On one side of the Virgin is a figure of St. John the Almoner as a bishop, giving alms to a cripple, on the other the Empress Helena, holding a large cross; each under a canopy. Beneath the figure of the Virgin is an ornamental bracket, with two shields; 1. *per fess azure and argent.* 2. *Gules, a letter* A *or.* The background is slightly engraved with architectural accessories in outline. At each corner is a raised circular socket with cable borders, containing in high relief figures of the Fathers of the Church. (Plate XIX.)

H. 11⅜ inches. *German, about* 1500.

The arms are said to be those of Count Althann (of Silesia), but this family bears *gules on a fess argent, a letter* A *sable.*

88. COVER OF A BOOK OF THE GOSPELS, silver parcel gilt, with ornamental details in high relief, matching the foregoing. In the centre is a high circular setting with cable edges, containing a convex plate with a sixfoil in tracery, at each corner a similar setting with the symbols of the four Evangelists in full relief, gilt, holding scrolls inscribed with the names of the Evangelists. On each side of the central medallion a figure of a saint in a niche—on the dexter side St. Barnabas with staff and book, and on the sinister St. Leger with double hook and book. Canopy work similar to the last, and over the medallion two angels flying. At the base an angel kneeling holding two shields with the same arms as in the last.

H. 11⅜ inches.

On the back of the first cover is stamped I. and on this one II., and the latter has in addition an inscription scratched upon it, giving its weight as 72 Loth, and stating that it was sold in the year 1803 from the religious foundation dedicated to St. Stephen in Bamberg.

The convex plate forming the central ornament is probably modern. The original centre

must have been an object of much more importance, perhaps a figure of St. Veronica, or more probably a jewelled medallion.

89. EWER of silver gilt, richly embossed and chased; the spout in form of a goat's head supported by a draped female figure standing on a mask of Pan; the handle is a flat band, rising from a figure of Pan who stands on a female mask, and terminating in a goat-like monster. The body is oviform, and has two circular medallions with Neptune and Amphitrite, the latter fully draped; the rest of the body is ornamented with strapwork, terminal figures, and two pairs of monsters. The ground covered with floral scrolls in relief. On the foot, birds and scrolls in relief. (Plate XX.)

H. $13\frac{1}{2}$ inches. *Flemish work, about* 1580.

Stamps:—On the neck hand holding three ears of corn?

Under foot, on a loose plate (1) The stamp of Antwerp.
(2) Pair of compasses.
(3) Black letter majuscule L.

From the collection of Count Aspremont de Lynden.

90. CIRCULAR SALVER of silver gilt, boldly embossed and chased. On the central boss a raised circle containing a medallion engraved with the arms and crest of Aspremont de Lynden and Reckheim. This medallion is surrounded by a border of flowers and palmettes; beyond is a broad band consisting of twelve oval depressions, or "wells," divided alternately by a panel of guilloche pattern and a reeded panel. The broad flat edge is ornamented with six shaped panels representing the Plagues of Egypt and the Destruction of Pharaoh's host. The panels are flanked by satyrs or female figures, and between them are baskets and groups of fruit. (Plate XX.)

Diam. $18\frac{5}{8}$ inches. *Flemish work, about* 1580.

Stamps: (1) The mark of Antwerp.
(2) Black letter majuscule N.
(3) Roman W with crescent.

From the collection of Count Aspremont de Lynden.

91. EWER of silver gilt, embossed and chased; scroll-handle with female bust, narrow neck and long lip. On each side, an oval medallion with a female figure, one holding a parrot, the other a tazza and ewer; on the front a cherub. Under the handle a grotesque mask; the ground filled with scrolls, festoons, and groups of fruit. On the upper part two panels divided by terminal winged figures; in one Samson and Dalilah, in the other Samson is slaying the Philistines. (Plate XXI.)

H. 15½ inches. *German* (*Nürnberg*), *about* 1590.

Stamps: under lip, N, for Nürnberg, and the mark of (?) Bayer (of Augsburg). (See Rosenberg, No. 124.)

92. CIRCULAR SALVER of silver slightly gilt, richly embossed and chased. In centre a circular medallion, engraved and enamelled with the arms of the Maurice, Prince of Orange and Count of Nassau (1566-1625), surmounted by three crests and the letters MPZ^{V}GZN (Mauritz Prinz zu Uranien Graf zu Nassau); around is a convex band chased with three lion masks, strapwork, and fruit, and beyond, a laurel wreath. In the bottom three oval panels divided by terminal winged figures, fruit, and scrolls; they contain the subjects of Jonah cast up by the whale, Daniel in the lions' den, and another. The edge is ornamented with three finely-designed cherubs with strapwork and trophies of fruit between. (Plate XXI.)

Diam. 22¼ inches. *German* (*Nürnberg*), *about* 1610.

Stamps: the N of Nürnberg and the mark of Bayer of Augsburg. (See Rosenberg, No. 124.)

93. EWER of silver, embossed and chased. Oval lip with a circle cut out of each side, handle formed of a terminal figure of Pan. On the body, in relief, "The Rape of Helen," after Raphael, signed H. R., in monogram, and dated 1559. At front and back, a mask. Above and below, and on neck, strap work and terminal figures.

H. 14⅛ inches. *German*, 1559.

Stamp unintelligible. The initials may be those of Hans Reinhard, a Saxon artist, who lived in Leipsic, and made medals, 1535-1547 ("Zeitschr. für Numismatik," xii. 1885, p. 53). A. Erman, "Deutsche Medailleure."

This design seems inspired by Enea Vico or Androuet du Cerceau.

94. OVAL SALVER of silver, embossed and chased. In the centre is a plate embossed with a coat of arms, viz., party per pale, three roses in bend; mantlings, helmet, and crest, two feathers, each charged with a rose. Around is a landscape with the gods of Olympus. On a stone near Venus is stippled the date, 1558. On the edge a similar band of marine deities; near an archer is again stippled the date 1558, and H. R. in monogram.

H. 19¼ inches. *German*, 1558.

Stamp like last, three times repeated on back. See the note to foregoing specimen.

95. SILVER BELL, said to have been made by Benvenuto Cellini for Pope Clement VII. The loop handle is modelled to represent a bust of Charity, alike on both sides. The outside of the body of the bell is covered with casting in relief in a rich and elaborate style; on the shoulder are festoons of flowers interspersed with insects; below is a band with masks of Pan; then follows a broad band, the upper part of which is occupied with festoons hanging from lion masks, and the lower with lizards, insects, flowers, and shaped panels, all in full relief. Border of leaves, also in full relief, round the lower edge.

H. 5¼ inches. *German work of the School of Jamnitzer, late 16th century.*

From Horace Walpole's collection at Strawberry Hill.

This curious object is a *tour de force* in the art of casting. The lizards, insects, and even the leaves seem to have been cast from the animals or plants themselves. A detailed account of the bell is given in the sale catalogue of the Strawberry Hill Collection. It had been for a long time in the Collection of the Marquis Leonati, of Parma. Horace Walpole obtained it from Lord Rockingham in exchange for a number of Roman medals. It is figured in Plon, B. Cellini, pl. lvi. M. Plon dismisses the more probable theory that it is a German work of the School of Jamnitzer, and is disposed to consider it to be of Italian origin.

96. CYLINDRICAL GOBLET, of silver gilt, embossed and chased, the rounded base resting on three lions' heads, between which are three bearded heads within wreaths. The upper part represents in low relief the siege of a fortified city, the principal tent in the besieging force being inscribed ZALMEST. On a lower plane, representing the foreground of the scene, are groups of horsemen wearing turbans, some of them in very high relief. On the rounded base are Biblical scenes, the destruction of Pharaoh's host, the

Golden Calf, etc. Plain silver lining, the upper edge forming the edge of the goblet, and delicately engraved with floral scrolls. The subject represented may be the siege of Vienna by the Turks in 1529.

H. 8¼ inches. *German (Nürnberg), late 16th century.*

Stamp N of Nürnberg on edge.

97. SET OF TWELVE TAZZE, silver gilt, embossed and boldly chased. Each contains a figure in a landscape, representing Virtues, the Olympic deities, etc. Border of strapwork scrolls, marks, etc. Knop chased in relief with lion masks, festoons, etc.; foot similar to the border. (Plate XXII.)

H. 5⅝, Diam. 8⅛ inches.

Stamps: the pine cone of Augsburg (Rosenberg, No. 187). The stamp of Philip Holbein, of Frankfort.

On tazza with Mother and Child, stamp B.L. (cf. Rosenb., 1426, *Ratisbon*), and on dog's collar S.H.

On the bottom of the feet of each tazza is a convex plate engraved with the arms of the Counts von Thun of Bavaria.

The designs inside these tazzas are like some by the master I. S., 1582 (Nagler, 22).

98. TAZZA of silver gilt. The bowl is richly embossed and chased; in the bottom is a landscape, and in the foreground is the forge of Vulcan, at which four men are working, while Venus and Cupid stand at one side. The whole is inclosed within a wreath, and the concave edge is chased with a formal floral design divided into six parts by panels containing palmettes. Baluster stem chased in relief with three caryatid birds alternating with grotesque masks; borders of fruit and cherubs' heads.

H. 5, Diam. 7¾ inches. *German, 16th century (Augsburg).*

Stamps (on foot): pine cone of Augsburg, and another mark

Bowl regilt. It is a question whether the foot and the bowl belong together.

Bought by Baron Ferdinand in the island of Patmos, 1898.

A tazza with the same subject, reversed, is in the Museum of the Louvre (Delaborde, Emaux, No. 647, and Labarte, "Les Arts Industriels." Atlas, pl. lxvi). The border and stem differ from the specimen here described.

99. CIRCULAR PLATEAU on foot, silver gilt, embossed and chased in unusually high relief. In the centre a combat of horsemen; around, six scenes from the life of Samson, divided by winged terminal figures. (Plate XXIII.)
H. 2½, Diam. 12 inches. *German, late 16th century.*

From the Seillière and Spitzer Collections.

100. STANDING CUP AND COVER of silver gilt and enamelled. The bowl is embossed with fourteen lobes, the edge being vertical, and engraved with a formal design filled in with sapphire, green, and ruby enamel, the last much decayed. The bowl rests upon a cushion-like base, ornamented with chased lozenge network; the baluster stem is ornamented with caryatid satyrs, goats' heads, and sea-horses, and the lowest member is enamelled like the lip. The foot has fourteen lobes, and below is an elegant scroll border in low relief. The cover is slightly convex, and has lobes to match the bowl, and a border like that on the foot. The knob is a niello in silver of the Lion of St Mark, with three monkeys seated beneath, and inside is a silver gilt cast medal of Philippe le Beau, the father of the Emperor Charles V., 2⅛ inches in diameter, with the Eagle of the Empire charged with a shield, viz., quarterly, 1, 4 Burgundy, 2, 3 Leon, inescutcheon of Austria. Legend: Infans. Hispanien. Archidux. Avstrie. Dvx. Bvrgvndie; the ground enamelled red and green.
H. 10¼ inches. *Flemish, style of the 16th century.*
Said to be Venetian.

Stamped on foot, unintelligible.
The general design might well be after Matthias Zundt (the Master of 1551).

101. PAIR OF STANDING CUPS AND COVERS, of silver gilt, embossed, etched, and chased. In each the middle zone of the bowl is cylindrical, embossed with three terminal figures in niches alternating with bosses, the spaces filled with grotesque figures and strapwork; the upper part expands and is embossed in ten foliations with etched scrolls between; the base of the bowl also expands, and is richly chased in relief with fruit. Chased

baluster stem with three cupids' heads. On foot two borders, one chased the other etched. Cover with border in relief, six finger rings alternating with escallop shells and lion masks. Knob formed of a nude female figure holding a shield; inside, a medallion with bust of an old man, legend: LEONHART TVCHER · Æ · S · 81 · A · 1568. Beneath the foot in relief, the arms and crest of Tucher, of Nürnberg, with helmet and mantlings; around is etched, in black letter, "Herrn Leonharten Tuchers seligen gedechtnũs den 13ᵗ Monatstag Martij A° 1568."

H. 10 inches. *German* (*Nürnberg*), 1568.

Stamps on covers and feet of Nürnberg and mark of Christoph Lindenberger. Master, 1546 (died after 1573). (Rosenberg, No. 1221.)

102. STANDING CUP AND COVER, formed of a cow's horn, mounted in silver gilt, embossed and chased. The mouth has a broad band, having in relief the subjects of Lot and his daughters, and Marcus Curtius leaping into the Gulf; above is the inscription, EIN GREIFFEN CLO BIN ICH GENANT IN ASIA ARABIA WOL BEKANT. In front is a shield of arms, viz., quarterly 1, 4, an escarbuncle, 2, 3, a bend sinister; supporters, griffins. Above is the date 1550 (the engraving of which is ungilt). The point has a mount delicately engraved with floral scrolls, and surmounted by an eagle. The middle band is chased to represent fur, and is joined to the base by a bird's claw, which rests on the circular base, on which a number of animals are embossed and surrounded by an engraved border.

Cover chased in relief with a border composed of busts, masks, and terminal figures; knob in form of an eagle displayed, supporting two shields, the dexter one bearing the same arms as on the horn, the sinister three Maltese crosses, 2 and 1. (Plate XXIV.)

H. 15½ inches. *German* (*Mayence*), 1550.

Stamps wheel of Mayence (Rosenberg, No. 1072), and

maker's stamp (cf. Rosenberg, No. 154).

103. TALL STANDING CUP AND COVER of silver gilt. The cup and cover are highly embossed, and together represent a pine cone. The knob repre-

Fig. 17. SILVER STANDING CUP (No. 104).

sents a spiral vine branch and is surmounted by a pine cone. The stem is in the form of a sturdy middle-aged Bacchus holding a cup and a pine

cone. He stands upon a hexagonal base with radiating ribs; beneath are scroll brackets; the lower part is lobed.

H. 25¼ inches. *German (Nürnberg), late 16th century.*

Stamps on lip of Nürnberg.

A ram's head? no doubt Hans Petzolt of Nürnberg, d. 1633 (Rosenberg, No. 1254),

and modern Austrian customs stamp (cf. Rosenberg, No. 1254 e).

Beneath is a modern plate with a number of initial letters, doubtless of donors' names.

104. TALL STANDING CUP AND COVER of silver gilt. The bowl is contracted in the middle, the upper part being embossed with two bands of petal-like lobes, alternating with chased cartouches; the lower part has similar lobes and bosses. On the lip a Hebrew inscription, to the effect that the cup is "The property of the Holy Fraternity of Charitable Works, of Pressburg, in the year 500." (The year 5500 of Jewish chronology, = A. D. 1740.) Baluster stem, with three scroll brackets, and on the knop three terminal figures in high relief, alternating with goats' heads. High circular foot, with two rows of finely modelled bosses, connected by cartouches. The cover is of similar design, and has a high central boss, on which is a bearded horseman in the dress of about 1600. (Figure 17.)

H. 22 inches. *German (Nürnberg), about 1600.*

Stamps on lip and foot of Nürnberg.

Ram's head of Hans Petzolt, d. 1633. (Rosenberg, No. 1254.)

105. TALL STANDING CUP AND COVER, of silver, gilt and embossed. The bowl and foot are of similar design, viz., constricted round the middle and embossed with boldly designed gadroons; on the lip are engraved floral scrolls. Baluster stem with bosses and scroll brackets. The cover

has seven bosses of the same style as those on the bowl; the central pillar is supported by four scroll brackets and surmounted by a figure of a Pope wearing the tiara, and holding a crozier and an open book, perhaps intended for St. Gregory the Great. (Plate XXVI.)

H. 19¼ inches. *German* (*Nürnberg*), *about* 1600.

Stamps on lip and foot of Nürnberg.

of Michel Müller, Master, 1612; d. 1654-1660. (Rosenberg, No. 1313.)

Under foot a plate inscribed M. DEULL. CVSTOS. 1711.

106. STANDING CUP AND COVER of silver gilt, embossed and chased. The bowl has a constricted middle, which is chased with trophies of fish and birds, among arabesques; above and below, a row of bosses, that on the lip being on a ground of arabesque strapwork. Baluster stem with three scroll brackets, and as many female masks. Foot embossed with eight knobs, and chased. The cover is similarly decorated, and is surmounted by a figure of Cupid.

H. 15 inches. *German* (*Nürnberg*), *about* 1580.

Stamps on lip and foot of Nürnberg.

of Joh. Schuhmacher of Augsburg, d. 1608. (Rosenberg, No. 136.)

and modern customs stamp of Linz.

107. STANDING CUP AND COVER, parcel gilt and ornamented with appliqué figures and subjects. On the bowl four frames, each containing figures of two Virtues. The stem is in the form of a lion rampant, armed with sword and buckler; on the foot four groups of military trophies. Domed cover with Gothic cresting as a border, surmounted by a bust of Gustavus

Adolphus on an octagonal plinth, and supported by three winged terminal figures. Inside the cover is a tablet engraved in capitals :

ZU EHREN GEDACHTNUS UND RUHMB
DEM GROSZMACHTIGSTEN FURSTEN FRUMB
HERKN GUSTAV ADOLPHEN LOBLICH
DER SCHWEDN GOTHN UND WENDEN KONIG
DEM SIEGHAFFTIGSTEN HELDEN ERKORN
UND DEM GROSSEN TRIVMPHATORN
DER VON MITTERNACHT KOMMEN HER
GESTRITTEN HAT FVR GOTTES EHR
RELIGION TEVTSCHLANDS FREYHEIT
MIT GROSSEM GLVCK UND TAPFFERKEIT
AUCH DROB MIT RITTERLICHEM MUTH
VERGOSSEN SEIN KONIGLIGHS BLVT
DOCH IN SEIM TODT DES FEINDES MACHT
MIT HERRLICHM SIEG ZU NICHT GEBRACHT
ZU UNSTERBLICHEM RUHMB UND EHR
SEIN SEEL BEWAHR DER HOCHSTE HERR.

H. 13⅝ inches. *North German, 17th century.*

108. STANDING CUP AND COVER of silver gilt, embossed and chased. The bowl has a wide mouth, a cylindrical body, and rounded base; round the lip a formal border with trophies and masks; on the body, three oval frames with Bacchus, Apollo, and a muse between vases of flowers; on the lower part, three medallions with busts, with masks and flowers between. Baluster stem with masks and shells. Base embossed with formal scroll borders with cherubs; the cover is similarly ornamented, but with three Cupids with musical instruments; in the centre Agnus Dei with cross and flag. (Plate XXVI.)

H. 12¼ inches. *German (Augsburg or Nürnberg), about* 1580.

No stamps.

109. DOUBLE STANDING CUP of silver gilt, richly embossed and chased, the lip of one cup fitting into that of the other, while the two are identical in

design. The vertical lip has an etched border of interlacing calligraphic scrolls; below is a projecting band with oval bosses filled with etched designs and three richly chased medallions withfemale masks. Elaborate baluster stem with rich chasing, including masks, terminal figures, etc. Under the base of each, a medallion in relief with the subject of Lot and his daughters.

H., singly, 8⅝ inches; together, 16¼ inches.

German (*Augsburg*), *about* 1580.

Stamps: Pine cone of Augsburg,

that of Kaspar Bauch of Nürnberg, d. 1583,

and two Austrian duty stamps.

110. DOUBLE STANDING CUP of silver gilt, embossed and chased like the last, the two halves being identical in design. The vertical lip has an etched border of interlacing calligraphic scrolls; below is a projecting band with twelve bosses alternately plain with an etched scroll, and with one of the gods of Olympus in relief. Upon one cup there are Jupiter, Venus with Cupid, and Mercury; on the other, Saturn, Mars, and Diana. Below this, another etched border and three female masks. Baluster vase-shaped stem with three S-shaped brackets. On the foot, three etched bosses and six plain ones; under each foot W. R. on a shield. (Plate XXV.)

H., singly, 9 inches; together, 17 inches.

German (*Nürnberg*), *16th century.*

Stamps on feet and lips: of Nürnberg, and

of Hans Braband, d. 1569 (Rosenberg, No. 1220).

111. STANDING CUP AND COVER, the body and cover formed of ostrich eggshell mounted in silver, chased and gilt. The body is held by four vertical bands chased and pierced with formal scroll-work, and the upper border

is of similar design. The stem represents a spiral tree-trunk entwined by a vine, and on it are a lizard, a squirrel, and a tortoise, the latter enamelled. The base is elaborately chased with framework containing trophies of fruit. The cover has bands similar to those on the body, and is surmounted by a figure of an ostrich holding a horseshoe; inside, a silver-gilt medal $1\frac{3}{16}$ in. in diameter, with bearded bust to left of IERONIMVS · LOTER · ÆTAT · XXXXVI · 1544. Reverse, a shepherd seated leaning on an hour-glass, sheep at his knee, castle in background. Legend, SICH MENS · BDENCK · DAS · ENDE. (Plate XXVII.)

H. $15\frac{1}{4}$ inches. *German, about* 1570.

Two stamps, several times repeated:

Barth: Lother, æt. 63, 1593, was *sous diacre* of Augsburg ("Trésor de Numismatique," pl. viii. 9).

The stem of the cup is of similar design to that of the Holzschuher cup (Lange, Peter Flötner, pl. iii.).

From the collection of Count Nostitz of Prague.

112. STANDING CUP AND COVER, the body and cover formed of ostrich eggshell mounted in silver, richly chased in bold relief and gilt. The body is held by three vertical bands, each chased with a cupid mask, terminal figures, and scroll work; the lip is engraved with three medallions containing busts with elaborate scrolls between them, one bust bearing the date 1554. The horizontal mount at the top is richly chased with strap-work frames containing lion masks, fruit, etc., and the foot is ornamented in the same style. Baluster stem with masks, interlacing scrolls and terminal monsters. On the cover, an engraved scroll border with three lion masks. In the centre, a female figure holding a disk in one hand and two shields in the other; on one the device of a hare springing from three mounts, on the other three staves, one in pale, two in saltire, dividing the initials V. D. Inside the cover, a medallion with a figure of Justice with sword and scales. (Plate XXVII.)

H. $14\frac{5}{8}$ inches. *German,* 1554.

No stamps.

This cup had formerly a silver body, which had replaced the original shell. The present shell is modern.

From the Ellenborough Collection.

113. FLASK, the body formed of an ostrich eggshell, mounted in silver, gilt and chased. The egg is held by four vertical straps, with edges serrated in the form of trefoils, at the top of each strap a lion mask; above, a mount with similar trefoil edging engraved with scroll foliage; circular screw-stopper, surmounted by a cupid mask, and joined to the body by two stout curb chains. Plain foot, with engraved leaf border; beneath is a medallion engraved with coat of arms, viz., a wolf rampant, crest, a demi wolf, and the date 1627 (the 27 a later addition). Legend, JOHAN · HEINRICH · HIBSCHMAN · VON BIBERBACH · D · SV · S. (Plate XXVII.)

H. 10⅞ inches. *German* (*Augsburg*), *about* 1600.

Stamps: pine cone of Augsburg,

and another (cf. Rosenberg, No. 958).

Biberbach is in Bavaria.
From the Collection of Consul Carl Becker, of Frankfort (1898), lot 152.

114. STANDING CUP, formed of a nautilus shell mounted in silver, gilt and chased. The shell has been engraved in China, with dragons among clouds. Engraved band round the lip, supported at the sides by marine terminal figures, in front by a band of strap-work, with a grotesque mask. The back of the shell is mounted to represent a sea monster with open mouth; on its back is the infant Hercules, with a serpent in one hand; the other holds a spear (modern). Baluster stem, with festoons of fruit, base in form of a bird's claw. (Plate XXVIII.)

H. 10½ inches. *South German, about* 1580.

Stamp on claw, unintelligible.

115. STANDING CUP, formed of a nautilus shell, mounted in silver gilt, embossed and chased. The cup has a broad band round the lip, engraved on the outside with sea monsters; this is supported at the sides by two bands, representing tritons holding dolphins (same model as No. 116), and on the front is a band formed as a mask of Pan. At the back

a fish, from which issue waves supporting a figure of Neptune on horseback holding a spear. The stem is in form of a figure of Neptune riding a sea monster and holding a trident and a conch. Foot embossed with men tilting on the backs of sea monsters. (Plate XXVIII.)

H. 9 inches. *Flemish, 16th century.*

Stamp, under lip of Antwerp, 1581. (Rosenberg, No. 1744.)

116. STANDING CUP, formed of a nautilus shell, mounted in silver, embossed and chased. The cup has a band round the lip, engraved with scrolls; serrated edge; this is supported at the sides by two bands, representing tritons holding dolphins (same model as No. 115), and on the front a band formed as a mask of Pan. On the top, a figure of Neptune on horseback. Baluster stem, with lion masks and brackets. On the base sea monsters in cartouches, with fruit between. (Plate XXVIII.)

H. 11⅝ inches. *Flemish or German, about* 1590.

Three stamps, under foot

117. TALL STANDING CUP in silver gilt, in the form of a figure of Neptune, supporting a nautilus shell on his upraised hands. The shell has been etched with acid, and a lace-like design remains in relief at the lip; on the top a dragon, with upraised wings, set with rubies and emeralds. Neptune stands upon a tortoise, which rests on a shaped oval base of the eighteenth century, engraved, and with masks in relief; the figure of Neptune may be somewhat older.

H. 16¾ inches. *German, 18th century.*

Three stamps on base—a cypher, a date letter, and the Dresden mark.

118. STANDING CUP AND COVER of silver, gilt and chased. The bowl and cover together are oviform, and, like the foot, are divided into quad-

rangular panels, each set with a cameo on shell. Of these, there are on the cover seven, on the bowl ten, and on the foot five; the first are separated by cornucopiæ, those on the bowl by baluster columns, and on the foot by leaves in full relief. The lip of the cup is engraved with floral scrolls, and the bottom has bold radiating lobes. Stem of baluster form enveloped in acanthus leaves, flat knop, with a border of apples set close together. A modern figure with a shield on top of cover. (Plate XXIV.)

H. 11½ inches. *French, about* 1550.

No stamps.

The persons represented are:

On the cover: The Virgin and Child, an angel, St. Thomas Aquinas (?), Tobit, St. Bernard, St. Gregory the Great, and a tonsured saint with lance. *On the bowl:* Our Lord, St. Margaret, Tobit, St. Nicholas, an angel, the Virgin, St. Peter with sword, an angel, St. Geneviève, the Devil. *On foot:* St. Cosmas, St. Damian, St. James, St. Peter with sword, and Tobit.

Shell cameos of this kind are very rarely found in their original mounting—a few, unmounted, are in the Museum Collection, and a small series is to be found in the Bibliothèque Nationale in Paris (Babelon, "Camées de la Bibl. Nationale," 1897, No. 387, etc.) Some of this latter set, which might be by the same hand as those on the cup, are called Italian.

119. STANDING CUP AND COVER of chalcedony, in silver gilt mounts. Flattened globular body, the lower part gadrooned; upright lip; knop with spiral flutes; octagonal base. Conical cover, gadrooned on the upper part, mount in form of a coronet of trefoils. On the top, a Gothic finial. The mounts are of simple design, the principal ornament consisting of bands representing a tree trunk entwined with vine leaves. The cup rests in a mount of oak leaves. The colour of the stone is mainly gray, passing into lilac or a milky tint, with veins of red and white. (Plate XXIV.)

H. 10½ inches. *German, about* 1480.

No stamps.

120. STANDING CUP. The bowl is of heliotrope, cut in a scroll form. The base is of silver gilt, and formed of a figure of a man walking, dressed

in jacket, trunk-hose, and a wide-brimmed hat; he carries a bunch of grapes in his right hand, and a staff wreathed with vine in his left. From his back springs a trunk of a vine, which is continued up the back of the cup, with tendrils and grapes, and is surmounted by a figure of a monkey. Hexagonal base, with animals in full relief. (Plate XXIX.)

H. 9 inches. *German, about* 1630.

No stamps.

121. STANDING CUP. The bowl is shell-shaped, of brown onyx, supported on the head of a miner of silver gilt. He stands on a quatrefoil base, with plants in relief, all in silver gilt, and surrounded by a number of crystals of smoky quartz. At the back of the bowl is a wyvern in silver gilt with a long tail. (Plate XXIX.)

H. 9 inches. *German* (? *Saxon*), *about* 1650.

No stamps.

122. STANDING CUP formed of a group of crystals of quartz, the body ice white, the points red or amethystine, mounted in silver gilt. At the back is a figure of Neptune with his trident, mounted on a dolphin, behind which is a double-headed monster. The stem is formed of a marine monster with double serpentine tail, wings in place of arms, and a satyr-like head; he is riding on a tortoise on the sea. Circular base supported on three snails. (Plate XXIX.)

H. 8¾ inches. *German* (*Augsburg*), *about* 1590.

Stamps: The pine cone of Augsburg and two others.

123. MINIATURE STANDING CUP AND COVER, the body a rock crystal cylinder, mounted in silver gilt, embossed and chased. The lip embossed with petal-shaped lobes; on the base of body three busts in full relief, alter-

nating with masks within frames surrounded by trophies of fruit. Baluster stem with S-shaped brackets, on the foot three busts in full relief. The cover is similar in design to the foot, and is surmounted by the figure of a little boy. (Plate XXX.)

H. 8⅞ inches. *South German, about* 1580.

No stamps.
From the collection of Admiral Sir Robert Fitzroy, K.C.B. (1896).

Fig. 18. SEYCHELLE NUT SCENT FOUNTAIN (No. 125).

124. MINIATURE TANKARD AND COVER of silver gilt, embossed and chased. The body is a cylinder of rock crystal, and an octagon of the same material is let into the cover. At the top and bottom of the crystal body

is an openwork scroll border. On the cover and round the base a band of embossed scroll work, and a second band on the foot has three frames with figures of Bacchus, etc. The knob of the cover is a group of lily-like flowers. Plain handle with graduated pellets; the thumb piece is in openwork and represents Susanna and the Elders; surmounted by a crown. (Plate XXX.)

H. 6⅝ inches. *South German* (? *Munich*), *about* 1580.

No stamps.
From the collection of Admiral Sir Robert Fitzroy, K.C.B. (1896).

125. Scent Fountain in the form of a vase on a high foot, the body formed of one half of a Seychelle nut mounted in silver gilt, embossed and chased. The triangular mouth is edged with a band engraved with scrolls, and is joined to the foot by two bands representing allegorical female figures, winged, and with double serpentine tails. A spout at one end of the nut in the form of a monstrous animal's head. Baluster stem richly chased with three female masks and festoons of fruit. On the foot a band embossed with reptiles, and another with dolphins swimming. The cover has a similar decoration of dolphins, and is surmounted by a figure of Jupiter astride of his eagle—a modern addition. (Figure 18.)

H. 17½ inches. *German, about* 1580.

126. Vase and cover, silver gilt, embossed and chased, and set with plates of painted enamel. It has a domed cover surmounted by three obelisks with a seated female figure in the middle holding two hammers crossed, and a shield with arms painted in enamel, a gateway with towers, on the front a shield, viz., or a lion rampant sable (Freiberg in Saxony ?). On each obelisk is a label, and on one remains the inscription in black enamel *Getrew*; around the base of the obelisk is the legend, "Das. von Feinden hart bedrängte und endlich durch Gott erlöste Freyberg Rühmet." On the sides of the cover are six oval plates of enamel, painted in colours in miniature, with various incidents in the siege of

Freiberg, and over each is an explanatory sentiment on a separate plate. Inside the cover is a convex medallion of white porcelain, bearing in black the following inscription: "Des Churfl: Sächsz: hoch = wohl = behalten ubristen Wachtmeisters *Titul.* Herrn Wolff Friederich Muffels

Fig. 19. THE MUFFELS CUP, BY SAMUEL KLEMM (No. 126).

von Ermreuth bey der so harten Forstensohnischen Belagerung Anno 1643 erwiesene sonderbahre *Meriten* Machet hiermit der Nachweldkund die Stadt Freyberg in Sachszen." The body of the cup is embossed with grotesque masks and military trophies; around the upper part are six oval medallions enamelled with incidents of the siege and with labels

above like those on the cover; below, three plain silver plates with cannon, etc. The three feet are in the form of frames with enamels emblematic of the divine protection afforded to the besieged, and on the back of the feet are pounced the words "Soli Gloria Deo"; between the feet are bunches of fruit. (Figure 19.)

H. 19⅝ inches. *Saxon work* (*Samuel Klemm, of Freiberg*), 1670.

A drawing and full description of this curious cup exist in the library of the Antiquarian Society of Freiberg, and are both reproduced in the "Kunstgewerbeblatt für das Gold, Silber und Feinmetall Gewerbe" (Jahrgang v., 1898, Heft 2, p. 50). These were found by Herr Konrad Knebel, a master in the Gerberschule of Freiberg.

The description of the vase is as follows:

"1670 fertigte den Meister den oben erwähten Pokal, Geschenk für Oberst Muffel, welcher wohl Scenen aus den Freiberger Belagerungen in getriebener Arbeit zeigte und mit 150 Thalern veranschlagt war, 27 Thaler höher bezahlt wurde, wofür er ausserdem noch ein Geschenk von 12 Thalern erhielt. Ueber dieses Werk ist neuerdings eine Beschreibung aufgefunden worden, welche die Pracht desselben lebhaft schildert und der ein Entwurf Klemms zu dem humpenartigen Prachtstück der Goldschmiedekunst beiliegt (see figure). Danach hat das Werk samt Deckel eine Höhe von 45 cm. ist aus vergoldetem Silber gefertigt und mit 35 emaillierten Schildern geschmückt. Die Inschrift im Deckel lautet "Des Churfürstl: Sächs: hochwohlbestallten Obristen Wachtmeisters, Titul Herrn Wolff Friedrich Muffels von Ermreuth, bey der so harten Forstensohnischen Belagerung Ao. 1643 erwiesene Sonderbare Meriten machet hiermit der Nachwelt kund die Stadt Freyberg in stets verehrender Dankbarkeit." Sie zeigt die Tendenz des Ganzen. Von oben nach unten fortschreitend, stellt sich folgendes dar: Ein Strahlenschild mit den Parolen der Sturmtage "Gott mit uns" und 'Jesus Jesus Jesus;' ein schwebender Engel mit dem Trostspruch Esias, 4, 16; die Freiberga auf einem Erzberge, in der Hand das Stadtwappen, mit Schlägel und Eisen, zwischen drei Pyramiden mit den drei Worten "Getreu, gehorsamb, beständig; am Fusse unter diesem Bilde, "Das von den Feinden hart betrengte und endlich von Gott erlösete Freyberg rühmet Gottes unermessliche Barmherzigkeit." Landschaft vor dem Petersthor mit Freibergsdorf zur Winterzeit, der Sonne uber der Stadt, einem drohenden Gewitter und einem Regenbogen am Himmel, ingleichen mit dem ankommenden Feinde, (Emaillemalerei) "Kaysserlicher Mayst hülffreiche Gütigkeitt; die Mulde bei Lichtenberg zum Entsatz anrückende Truppen, welche durch Brandlegung ihre Ankunft verkünden" (desgl.). "Churfürstl. Durchl. Väterliche Sorgfaltigkeit." Der Kurfürst, umgeben von grossem Gefolge übergiebt dem Kommandanten Obrist Schweinitz den Befehl (desgl.); "Des Commandanten heroische Tapferkeit": Abweisung des schwedischen Sturmangriffs (desgl.); "Des Obristen Wachmeisters sonderbare Kriegserfahrenheit." Ausbesserung der Schäden an den Mauern und Festungswerken (desgl.); "Des Rats wachsame fürsichtigkeit." Austeilung von Proviant Munition und Feuerlöschgeräten vor dem Rathause (desgl.). "Der Guarnison manhaffte Standhaftigkeit; Ausfall am Donatsthor, Einbringung von Gefangenen" (desgl.); "Der Bürger treue Redlichkeit"; die Bürgerschaft begiebt sich in Abteilungen auf ihre Posten (desgl.): "Der Berg Leute muthige Hurtigkeit." Bergleute teils in Bereitschaft, teils Feuerballen mit nassen Häuten ablöschend (desgl.): "Der Bauern unverdrossene Arbeitsamkeit." Bauern eilen mit Waffen, Geräten und Baumaterialen

herbei (desgl.); "Der gemeine hertzliche bussfertigkeit." "Die Gemeinde in Andacht am Altar und an der Kanzel (desgl.). Aller anwesenden vertrauliche Einigkeit." Kommandant, Geistlichkeit, Rat, Berg, und Hüttenbeamte, Bürgerschaft, Garnison und Geflüchtete stehen bei einander und geloben, ihre Pflicht zu thun (desgl.); zwischen diese Darstellungen weisse und vergoldete Kriegstrophäen "Gott hat erhalten und beschehrt." Eine Hand aus den Wolken schüttet über die Freiberger Landschaft ein Füllhorn aus (desgl.): "Die Geistlichen das Volk gelehrt." Volk zur Kirche eilend, darüber eine Hand aus den Wolken mit einem aufgeschlagem Buche, darin "Tröstet mein Volk" (desgl.); "Die Obern mit dem Schwert gewehrt." Eine Hand aus den Wolken mit Schwerte verjagt die Feinde (desgl.); am Boden "An Gottes Segen ist alles gelegen" und "Soli Deo Gloria."

127. CUP OF SILVER parcel gilt, embossed and chased. The bowl is leaf-shaped and embossed with scroll foliage; on the curved end stands a figure of a smith, in front of him is a rosette from which proceeds a vine leaf embossed with grapes, forming a cover to the bowl. The stem consists of an oval base, on which stand three smiths hammering at an anvil; in the front of the latter is inserted a medallion, painted in enamel with a coat of arms, viz., on a pale an eagle displayed, crest an eagle displayed, in the field is written "Adam Schmidt, 1690." Oval foot embossed with interlacing vine branches.

H. 17 inches. *German* (*Augsburg*), *about* 1690.

Stamps the pine cone of Augsburg and the

mark of Matthæus Wolff, who died 1716. (Rosenberg, No. 340.)

128. TALL FLAGON WITH COVER, silver parcel gilt, and embossed. It has a narrow cylindrical body with bands of embossed scrolls, a pierced band in relief, and a landscape with huntsman and hounds; below the last a flange with three cherubs in relief, and above the foot a band of interlacing scrolls with terminal figures and fruit. Spreading base with scrolls, trophies of fruit and cherubs in relief. Cover, with domed top, orna-

mented in the same style as the base; inside is a medallion with an engraved coat of arms, with lions as supporters, and the date 1622. The handle is richly ornamented with sunk ovals on the side, and terminal figures, etc., on the outer edge; it terminates in spiral tendrils with fruit. The thumb piece is of a scroll design in openwork, with a female figure in the middle. (Plate XXVI.)

H. 15¼ inches. *German (Lübeck), early 17th century.*

Stamps; an imperial eagle twice repeated for Lübeck (cf. Rosenberg, No. 994), and a rose, doubtless the maker's mark.

129. CYLINDRICAL TANKARD AND COVER, parcel gilt, with subjects in relief oxidized. Round the body a series of four subjects, chased in high relief, representing parts of the story of Susanna; on the base, four grotesque masks in full relief. On the cover, four medallions with Cupids on dolphins; centre surmounted by a dancing Cupid. The plain surfaces have faint stippled ornament.

H. 9¾ inches. *German (Augsburg), late 17th century.*

Stamps on cover, feet, bottom: the pine cone of Augsburg, and perhaps the mark of Sebastian Mylius (d. 1722), or of Johann Sebastian Mylius (d. 1727). (Rosenberg, No. 291.)

The four panels forming the body of this piece are evidently a portion only of the series, as they are engraved with the numerals VI. VII. VIII.

130. CYLINDRICAL TANKARD of silver, gilt and oxidized, with subject in relief. Round the body a camp scene with a night attack; in the foreground several cavaliers, including a marshal, probably the Stadtholder (afterwards William III. of England); at the back, oak and laurel leaves and scrolls. On the lid, military trophies chased in high relief and inlaid with pearl shell. The handle is in the form of a half eagle, the expanded wings being attached to the cover. (Figure 20.)

H. 8½ inches. *Dutch, about 1680.*

131. TABLE ORNAMENT in the form of a naked figure of the youthful Bacchus astride of barrel, crowned and encircled with vine, and holding a cup in his hand. The figure and the mounts of the barrel are of silver gilt.

Fig. 20. DUTCH SILVER TANKARD (No. 130).

The barrel is made of staves of pearl shell, set upon a frame with four scroll legs, with a cupid's head on each. The head of Bacchus is removable. (Plate XXXI.)

H. 10¾ and 6¼ inches. *German* (*Nürnberg*), *about* 1570.

Stamps, the N of Nürnberg, and MB perhaps for Melchior Bayer (d. 1577).

(Rosenberg, No. 1249.)

132. STANDING CUP of silver parcel gilt, in the form of a peasant woman walking, with a covered pannier on her back, a kettle in her left hand, and a staff in her right; from her girdle hangs a case of knives and a bag; her head is removable. The cover of the pannier is embossed to represent fruit. Irregular stand, with shells in relief.

H. 8½ inches. *German* (*Augsburg*), *about* 1600.

Stamps: the pine cone of Augsburg and Z. E. (Rosenberg, No. 133.)

133. STANDING CUP of silver parcel gilt, in the form of the figure of a peasant carrying a wooden pannier on his back, in his left hand is a large bunch of grapes, in his right a staff. His head is bare, and he wears a kind of sandal, and a coat open in the front with a belt.

H. 8½ inches. *German* (*Nürnberg*), *about* 1590.

Stamps: the N of Nürnberg, and E. L. the mark of Elias Lencker. (Master, 1562, d. 1591.) (Rosenberg, No. 1236.)

134. TABLE ORNAMENT OR CUP, of silver parcel gilt. It represents a huntsman, richly dressed in the costume of the end of the sixteenth century, holding a boar spear, and leading a small dog by a curb chain. He has a hat with one side turned up and ornamented with a feather; gauntlets on his hands, half boots, and a ruff. His head is removable. Oval stand, covered with fern-like branches and lizards in full relief; within the stand is an iron clockwork movement, which works three wheels on which the whole figure rolls. (Plate XXXII.)

H. 12⅜ inches. *German* (*Nürnberg*), *about* 1590.

Stamps: the of Nürnberg and a maker's mark, perhaps of Christof Ritter (living 1547). (Rosenberg, No. 1223.)

The work on the base much resembles that on the silver bell, No. 95.

135. STANDING CUP of silver gilt and chased, in the form of a boar rampant, his fore feet resting on a small oak tree, leaves of which he is eating. His head is removable and forms a cup. Oval stand, chased with plants. In front a (modern) shield, engraved with a coat of arms under a coronet, party per fesse gules and argent, in chief a demi-lion rampant. (Plate XXXII.)

H. 10¼ inches. *German* (*Augsburg*), *about* 1590.

Stamps on head and stand: the pine cone of Augsburg, and

a maker's mark, perhaps that of Johannes Lencker (1573-1637). (Rosenberg, No. 159.)

136. STANDING CUP of silver gilt and chased, in the form of a stag tripping. The head is removable, and the neck at the junction has an ornamented collar. Oval base, with stones, etc., from which springs a thorn tree. (Plate XXXI.)

H. 13⅜ inches. *German* (*Augsburg*), *late 16th century.*

Stamps on stand: the pine cone of Augsburg, and a maker's mark. (Rosenberg, No. 134.)

137. STANDING CUP of silver gilt and chased, in the form of a stag tripping. The head is removable to form a cup, and the neck at the junction is ornamented with a plain collar. Oval stand embossed to represent the surface of the ground, with snakes, armadillo, etc. (Plate XXXI.)

H. 12 inches. *German* (*Augsburg*), *late 16th century.*

Stamps on foot: the pine cone of Augsburg, and

the same maker's mark as the last. (Rosenberg, No. 134.)

On crown of horn, an unintelligible stamp. (?) Eagle displayed, and a lion rampant engraved.

138. STANDING CUP of silver gilt and chased, in the form of a running stag resting its fore feet on a shield bearing a coat of arms, viz., a unicorn rampant impaling a chevron charged with three fleurs-de-lis; crest, a demi-unicorn between two wings, one bearing the chevron of the shield; legend, HANS · ERNST · STATRICHTER · ZU CLOSTERNEUBURG, 1580. Head removable, with ornamented collar at the junction. Oval base embossed with monstrous creatures, snakes, etc.; on the front the initials M. R. and the date, 1619. (Plate XXXIII.)

H. 10¾ inches. *Austrian (Vienna), about* 1580.

Stamps on base: that of Vienna and a maker's mark. (Rosenberg, No. 2315.)

139. STANDING CUP of silver gilt and chased, in the form of a bear seated on his hind quarters and grasping a staff with his right paw. His head (which is cast) is removable, and is ornamented with a buckled collar with quatrefoils in relief. Oval base with gadrooned edge.

H. 8 inches. *German (Augsburg), late 16th century.*

Stamps on neck: the pine cone of Augsburg, and a maker's mark, perhaps that of Matthæus Wolff (died 1716). (Rosenberg, No. 340.)

140. STANDING CUP of silver gilt and chased, in the form of a unicorn rampant; on the chest two shields of arms in champlevé enamel, viz., 1. vert a unicorn rampant or, impaling gules two bends or. 2. Party per fess azure and or, a lion rampant, counterchanged, impaling gules an ostrich or. Oval base chased with grasses and snails, and having lizards, quails, etc., in full relief. (Plate XXXIII.)

H. 12¾ inches. *German (Nürnberg), late 16th century.*

Stamp on stand: the of Nürnberg, and the mark of Heinrich Jonas (Master, 1580).

This resembles the piece of the same maker quoted by Rosenberg, No. 1259A, as in possession of Dr. A. Figdor, of Vienna.

141. STANDING CUP of silver gilt and chased, in the form of a cock standing on one leg and holding in the other claw an escutcheon with an oval shield of arms enamelled (modern). High foot embossed and chased with fruit, etc. Head removable. (Plate XXXIV.)

H. 12⅜ inches. *German (Nürnberg), about* 1570.

Stamp: the of Nürnberg, and the mark of Hanns Koppel (Master, 1549).

(Rosenberg, No. 1227.)

142. STANDING CUP of thin silver, gilt and chased, in the form of a cock. The head is removable, and on the edge of the neck are engraved the initials H · T · V · T · and M · M. (Plate XXXIV.)

H. 10⅛ inches. *German, about* 1600.

Stamps on neck: , the letter O; a rose, ; H. B. , and a modern Dutch duty stamp.

143. SALTCELLAR of silver gilt and chased, in combination with other materials. The lower part represents a whale swimming on the surface of the water, in which a number of monstrous creatures are disporting themselves; his mouth is open, showing a tongue of brown agate. Upon his uplifted tail rests an escallop shell, with a border engraved with formal scrolls, and from the hinge of the shell rises the half figure of a lady wearing a wide single ruff, her hair elaborately dressed and set with garnets, while the coif is formed of a clear crystal with spiral facets, foiled with green; her bosom is formed of a cockleshell, with a rosette of garnets; her hands rest on the edge of the bowl, and between them is a large cabochon emerald paste: additional support is given to the bowl by a snake, set with a turquoise and garnet, which is coiled round the whale. (Plate XXXIII.)

H. 12½ inches. *South German, late 16th century.*

No stamps.

From a collection in Stockholm and Londesborough Collection. Figured in Fairholt's "Miscellanea Graphica," pl. xli, where a figure of Jonah is seen in the whale's mouth.

144. SALTCELLAR, triangular, of silver gilt and chased. On each side is a frieze, flanked by two pilasters, with cupids and festoons; each foot is a terminal figure with double serpentine tails. On the top are panels of etched scroll ornament.

H. 1¾, L. 4½ inches.

Style of South German work of about 1550.

No stamps.

145. DRINKING CUP of silver gilt. Cylindrical body, on which is an etched design of a hunting party; in the sky the sign of the Zodiac, Leo. The lower part ornamented with oval bosses; short stem with recumbent man and woman in frames. On the foot, scroll work with three human and three lion masks.

H. 4, Diam. 3¼ inches.

German (Nürnberg), about 1590.

Stamps: the of Nürnberg and the mark of Hans Beutmüller, (Rosenberg, No. 1273), living about 1600.

This and the following piece evidently formed part of a set of twelve, each with a sign of the Zodiac.

146. DRINKING CUP of silver gilt. Cylindrical body, on which is etched a cavalry skirmish; in the sky the sign of the Zodiac, Scorpio. The lower part ornamented with oval bosses; short stem with recumbent man and woman. On the foot three human masks.

H. 4, Diam. 3 inches. *German (Nürnberg), about* 1590.

Stamps: the of Nürnberg and the mark of Caspar Beutmüller, who d. 1618 (Rosenberg, No. 1268).

JEWELS.

147. PENDENT JEWEL of gold, richly enamelled, and set with diamonds, rubies, and pearls. In the centre stand Venus and Cupid in white enamel, in an alcove with rounded arch supported by three columns of onyx. Around the figures are set, in somewhat geometrical fashion, quadrangular diamonds and rubies, a pearl at each side and a single one pendent from the base. The outer edge is formed of openwork scrolls, delicately chased and enriched with enamel, apple green, white, ruby, dull blue, etc. The back is protected by a convex plate with arabesque design, engraved and filled in with enamel, blue, white, black, red, etc. (Plate XXXV.)

L. 3 inches. ? *Munich work, 16th century.*

From the collection of Lady Conyngham. Figured in Catalogue of Jewellery Exhibition at the South Kensington Museum, 1872, No. 212, Pl. vi, and in Plon, "B. Cellini," pl. xxiii., fig. 3, where it is attributed to Theod. de Bry.

148. PENDENT JEWEL of gold, richly enamelled and set with diamonds, rubies, and pearls. In the centre is the subject of the Adoration of the Magi; the Virgin is seated holding the Child under a large star of diamonds, on her right is Joseph, on her left two kings, one kneeling (the third is missing). On either side is an obelisk set with rubies, and above a round arch with similar stones; scroll base with pendent pearls. The back plate is pierced and enamelled in an elegant design of semi-architectural character in the style of Daniel Mignot. (Figures 21, 42.)

L. $3\frac{1}{8}$ inches. *Munich work, 17th century.*

From the collection of Lady Conyngham. Figured in Catalogue of Jewellery Exhibition at the South Kensington Museum, 1872, No. 209.

A similar jewel, attributed to Collaert, is figured in Plon, "B. Cellini," pl. xxii., fig. 1, and also by Labarte, "Hist. des Arts industriels."

149. PENDENT JEWEL of gold, richly enamelled and set with diamonds, rubies, and emeralds. In the centre is a figure of Charity with three children standing under a coved arch; on each side is a pilaster set with diamonds and rubies alternately, and surmounted by a Cupid playing a musical instrument; beyond each pilaster is a figure, one representing Faith, the other

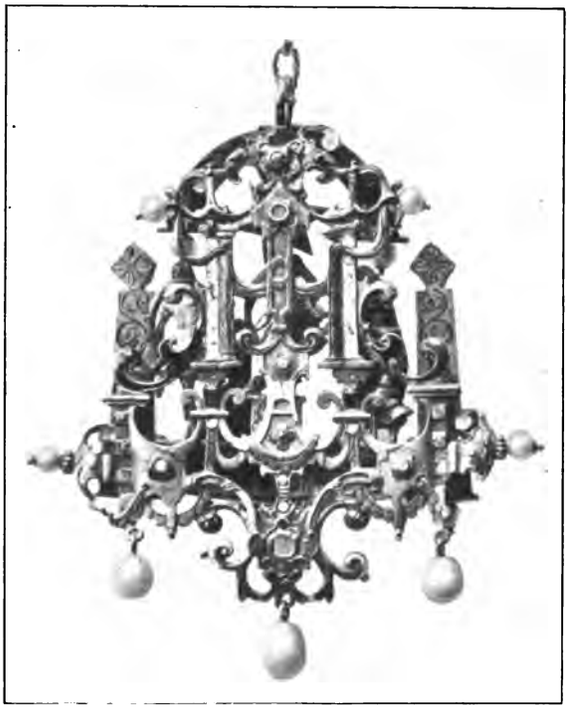

Fig. 21. JEWEL IN THE STYLE OF DAN. MIGNOT (No. 148).

Fortitude. The top is set with an emerald flanked by two scroll masks, and beneath the central figure is a large emerald between two lions; below, a group of fruit and three pendent pearls. The back is of an architectural design consisting of four narrow arches, surmounted by a dome, and with an enamelled frieze below. (Plate XXXV.)

L. with ring, $3\frac{3}{4}$ inches. *German, 16th century.*

150. PENDENT JEWEL of gold enamelled and set with a sapphire, rubies, and diamonds. In the centre is a figure of Venus standing in a shell, between

two dolphins. On each side is a short square column set with a diamond and a ruby and surmounted by a pearl. Above and below delicate open-work scrolls with diamonds, rubies, three pendent pearls, etc. The back is entirely formed of openwork scrolls, enamelled blue, ruby, etc. in the style of Daniel Mignot or Le Blon (cf. Figure 42). (Plate XXXV.)

L. $3\frac{1}{8}$ inches. *German, 16th century.*

151. PENDENT JEWEL of gold, enamelled and set with four rubies, an emerald, and a sapphire. In the centre a figure of Cleopatra, standing on an emerald with a mirror in one hand and a snake in the other; on either side a terminal bust with a square ruby above and below; above the centre a sapphire; scroll border with three pendent pearls. The back is of architectural design, supported by scroll brackets and enamelled. In the middle is the Lombardic letter M.

L. $2\frac{1}{2}$ inches. *German (Munich), 16th century.*

152. HAT JEWEL of gold, oval, having in relief the subject of the Judgment of Paris, enamelled and set with a chrysoprase and a sapphire; the whole within a border of garnets. Paris, dressed in a cuirass and buskins, is seated on a chrysoprase and presenting the apple to Venus, who is being crowned by a flying Cupid, while behind her stands Cupid himself; next stands Juno, and at the back, Minerva, whose shield is formed of an oval sapphire. Mercury stands behind Paris. Modern back; mounted as a brooch. (Plate XXXVI.)

Diam. 2 inches. *German, 16th century.*

From the Collection of Lady Conyngham. Figured in the Catalogue of Jewellery Exhibition, S. K. Museum, 1872, No. 206, pl. viii., and in Plon, "B. Cellini," pl. xxiii., fig. 2, where it is called Italian.

153. PENDENT JEWEL of gold, set with rubies and emeralds, and enamelled. In the centre is the Annunciation, the figures being in full relief between two

pilasters, at the bases of which are two cherubs as terminal figures. Above, an emerald and two rubies; below, a similar arrangement, all in richly enamelled settings. The background is elaborately chased with scrolls, etc., and coated with translucent and opaque enamel. Pendent beryl and

Fig. 22. GERMAN JEWEL (No. 153).

two pearls. The back plate is engraved with floral scrolls, etc.; a chalice being at the bottom; all filled with coloured enamels. (Figure 22.)

L. 3¼ inches. *German, 16th century.*

From Horace Walpole's collection at Strawberry Hill.

154. PENDENT JEWEL of gold, enamelled in brilliant colours and set with cabochon emeralds and rose diamonds. It is in the form of a mermaid, wearing a mantle fastened on her chest and holding a comb in her right hand. The whole of the lower part is chased in bold relief, enamelled in brilliant colours and lavishly set with emeralds. In the middle is a

hinged lid disclosing the interior. The jewel is suspended by a double chain formed of quatrefoils, with an escutcheon at the top from which hangs a fine oval pearl. (Plate XXXVII.)

L. $5\frac{1}{8}$ inches. *German, 16th century.*

From the Londesborough Collection.

Figured in Fairholt's "Miscellanea Graphica," pl. xxxviii., fig. 2, where there is a mirror in the left hand, now wanting; also in Plon, "B. Cellini," pl. xxiii., 5, where it is called Italian or Spanish.

This jewel, in common with Nos. 156, 159 and 165, are in the style of Erasmus Hornick, of Nürnberg, living about 1562. (*See* figures 1, 2.)

155. PENDENT JEWEL of gold, enamelled and set with diamonds, emeralds, and rubies. It is in the form of a Nereid with a child, the bodies of baroque pearls, with white enamel. The Nereid holds a cornucopia-shaped torch, set with stones; her tail is curved towards her left shoulder. Enamelled green, and set with a row of stones. From the lower edge hang two pendent rubies and a pearl, and the jewel is suspended by a chain. (Plate XXXVI.)

L. $3\frac{1}{4}$ inches. *German, 16th century.*

From the collection of Lady Conyngham. Exhibited at the Jewellery Exhibition, South Kensington Museum, 1872, No. 211.

156. PENDENT JEWEL of gold, enamelled and lavishly set with cabochon emeralds. It is in form of a hippocamp, ridden by a small female figure wearing a feather diadem and holding a trident. The body of the animal is boldly chased with cartouches, enamelled, and set with graduated emeralds; scroll feet. It is suspended by a double chain with four pearls, with cartouche set with an emerald, and having a pearl pendent from it. (Plate XXXVII.)

L. $3\frac{3}{8}$ inches. *German, 16th century.*

Debruge Dumenil Collection, No. 1028. [The measurements are wrongly given in the catalogue.] Londesborough Collection.

Figured in Fairholt's "Miscellanea Graphica," pl. i., fig. 1, and in colours in Labarte, "Les Arts Industriels," Album, pl. lxix., fig. 4. Labarte describes it as a "licorne marin," from its having a horn in the forehead, now replaced by a square emerald. Figured also by Plon, "Benv. Cellini," pl. xxiii. 6, where it is called Spanish.

157. PENDENT JEWEL of gold, enamelled and set with rubies and emeralds. It is in the form of a hippocamp, the body being a baroque pearl set in gold enamelled green, the head in gold with white enamel, with a collar of rubies. Below, three star-shaped settings with stones, and four pendent pearls. Slender double chain, enamelled and set with emeralds; a pendent pearl in the middle. (Plate XXXVI.)

L. 3½ inches. *German, late 16th century.*

From the Londesborough Collection. Figured in Fairholt's "Miscellanea Graphica," pl. i., fig. 2.

158. PENDENT JEWEL of gold, enamelled and set with garnets, amethysts, and emeralds. It is in the form of a monstrous fish, enamelled white with green, and set on each side with an oblong garnet surrounded by emeralds and amethysts, and having on one side of it an amethyst and on the other a lozenge-shaped garnet. On the back of the fish is a warrior with shield and club; a chain for suspension with pendent pearl.

L. 4 inches. *German, late 16th century.*

From the Londesborough Collection (?). A similar fish is in the collection of Baron Carl von Rothschild. (Luthmer, vol. ii., pl. 45, fig. 2.)

159. PENDENT JEWEL of gold, in the form of a sea dragon, richly enamelled and set with pearls. The tail and one side of the body are formed of a large baroque pearl, the other side being chased with a cartouche and enamelled. The colours used are brilliant green and blue, lavender and ruby. The wings are each set with a pearl. Plain chain for suspension, threaded with pearls. Pendent pearl below. (Plate XXXVII.)

L. 4 inches. *German, 16th century.*

Figured in Plon, "B. Cellini," pl. xxiii., fig. 4, where it is compared with the designs of Hans Collaert.

160. PENDENT JEWEL of gold, enamelled and set with rubies and emeralds. It is in the form of a white horse, galloping, ridden by a blindfolded cupid.

The saddle-cloth is set with two lines of small rubies, and at each end is a triangular emerald. One large pendent pearl and four smaller ones are attached to the hoofs. The jewel is suspended by a double chain formed of enamelled quatrefoils each set with a ruby; at the top a double-tailed mermaid with a ruby on her breast. (Plate XXXVI.)

L. $2\frac{5}{8}$ inches. *German (Nürnberg), 16th century.*

161. PENDENT JEWEL of gold enamelled and set with three small rubies and an emerald. It represents a warrior on a galloping white horse. He is dressed in helmet, cuirass, and buskins, and holds a scimitar and buckler. On one side of the horse are set three rubies. Plain chain with cartouche in open work of elegant design, with an emerald in the middle and a pendent pearl. (Plate XXXVI.)

L. $2\frac{3}{4}$ inches. *German, 16th century.*

A fine spirited work.

162. PENDENT JEWEL of gold enamelled and set with rubies and pearls. It represents a couchant hind, the body formed of a baroque pearl, the fore and hinder quarters of gold coated with transparent amber enamel. The base is oval, set round the edge with pearls and rubies alternately; the lower part is moulded, and has engraved borders with a pendent pearl from the middle. Chain of links alternately plaited and plain; enamelled cartouche with pendent pearl. (Plate XXXVIII.)

L. $3\frac{3}{8}$ inches. *German, about 1600.*

From the Londesborough Collection.

163. PENDENT JEWEL of gold, enamelled and set with diamonds and rubies. It represents a hawk with expanded wings, standing on a branch from which spring enamelled scrolls, and with four raised settings with diamonds and a ruby. The body of the bird is enamelled a rich green, and a diamond

is set in its breast, the wings are studded inside with rubies, and it has a collar of diamonds. Short chain for suspension with rubies and pearls. (Plate XXXVI.)

L. 3 inches. *French, 16th century.*

From the collection of Lady Conyngham.
Exhibited at the Jewellery Exhibition, South Kensington Museum, 1872, No. 207.

164. PENDENT JEWEL of gold enamelled and set with two rubies. It represents a lamb in white enamel, with its back formed of a baroque pearl, seated on a closed book. On the edges the words, ECCE · AGNV̄ · DEI. The back of the book has three bands, the panels being enamelled blue: the under-side is openwork with scroll panel and ornament, richly enamelled. Clasps jewelled with rubies. Four chains for suspension united by a cartouche. (Plate XXXVIII.)

L. 2⅛ inches; of book, 1⅛ inch. ? *French, 16th century.*

165. PENDENT JEWEL of gold enamelled and set with rubies. It represents a parrot richly enamelled in green, and set with clusters of rubies. The base is hemispheroidal, the upper plate engraved and enamelled with shields and flowers. The rounded sides are pierced with strapwork scrolls, enamelled and with a pendent pearl. The whole hangs from three chains joined by a three-sided cartouche enamelled and with a pearl pendant.

L. 3½ inches. *South German, 16th century.*

166. PENDENT JEWEL of gold, enamelled and set with seed pearls. The ornament represents a ram standing, the face and legs being in white enamel, while the whole of the body is covered with pearls, each held by a wire passing through the gold. The tail is a twisted band covered with tiny pearls; a small bell is fixed to the neck. The base is enamelled with scrolls, and the upper part is ornamented with flowers in full relief, among

them a rough ruby. The whole pendant opens into two sections, the hinges being on the edges of the base. A loop at the bottom for a pendent pearl.

L. 1¾ inch. *German, late 16th century.*

167. THE LYTE JEWEL. An oval pendant of gold, richly enamelled and set with twenty-five square table diamonds and four rose diamonds. It contains a miniature portrait of James I. of England as a young man, in a rich dress with wide collar, and bare head, with crimson curtain behind. Painted by Isaac Oliver or Nicholas Hilliard. The cover is in openwork, filled with the letter R, with diamonds on the outside, and brilliant enamel within. The frame consists principally of square diamonds connected by a slender enamelled band. The back is a white enamel plate with a design in fine gold lines and ruby enamel, the edge being enamelled alternately ruby colour and sapphire blue. (Plate XXXIX.)

L. 3⅛ inches. *English, early 17th century.*

Hamilton Palace sale, lot 1615, £2,835.

The design of the back is in the style of Le Blon, but several other men, among them Dan. Mignot, worked in the same manner.

This splendid jewel was given by King James I. to Mr. Thomas Lyte, of Lyte's Cary, Somerset, who died in 1638. Mr. Lyte had made a pedigree of the King, in which his ancestry was carried without a break back to the mythical Brut. James was much pleased with this and gave the jewel as a reward to Mr. Lyte. A portrait of the latter wearing the jewel is in the possession of a descendant, and shows that the original drop at the bottom was trilobed. The single pearl now replacing it is modern.

An account of the jewel by Sir Henry Maxwell Lyte, K.C.B., will be found in "Proceedings of the Somerset Archæological Society," vol. 38, p. 60 (1892).

168. OVAL LOCKET of gold, richly enamelled and set with jewels on one face. It contains a miniature portrait of a man in armour with falling lace collar, long ruddy hair, moustache and small beard, signed $_{D.G.}^{D.}$ (David de Grange). It is said to be a portrait of Sir Bevil Grenville, the Cornish Royalist General, and certainly resembles the portrait of him given in Nugent's "John Hampden," 1832 (p. 198).

The case is entirely enamelled by the champlevé method, leaving only thin outlines of gold. The ground is filled with gold scrolls on black; on

the lid a lozenge quatrefoil design, in ruby, green, and blue enamel. The back is more richly ornamented, the ground being filled with pansies, marguerites, green leaves, etc., and set with stones, a large square sapphire in the centre, surrounded by rubies, opals, and diamonds, with two emeralds. Pendent pearl with enamelled setting. (Plate XL.)

L. $3\frac{3}{8}$ inches. The case *English, early 17th century.*

169. OBLONG PENDENT FRAME of gold, enamelled and set with jewels. It contains a metal mirror, and within the lid a miniature portrait of James I. of England, much faded and in the style of Hilliard; it is within a gold border ornamented with scrolls in black enamel. The cover is in open strapwork, enamelled black, white, green, etc., and set with an oval cameo of a sacrifice to Pan; four diamonds in the corners; and two on the ornamental scroll on the top. The back is formed of a plate of translucent blue enamel on foil, with the subject of Apollo pursuing Daphne, the whole surrounded by a wreath. The border engraved with scrolls and filled with black enamel. Double chain for suspension with pendent pearl, and a second pearl hangs from the bottom.

L. $5\frac{1}{4}$ inches. The plaque is *French, 17th century*, the rest is modern.

The plaque in this specimen is of a peculiar form of enamel. A slab of the translucent enamel is first prepared, and the parts to be filled with the design are then engraved in the surface. The hollows thus produced are filled with gold or silver foil with the details engraved or pressed, and above the figures thus produced is placed a second layer of translucent enamel of the colour desired. Thus the gold plate or foil is between two beds of enamel, the edges only of the metal being visible.

170. OVAL LOCKET of gold, engraved and enamelled. The design on the two faces is similar, viz., a black enamel ground with scrolls in gold; in the centre a shield-shaped panel, with rosette in translucent blue and green; from this radiate eight ornamental bars in white with gold details. Edge of white enamel and gold, with blue and green spots alternately. Pendent pearl with diamonds (an ear-ring). The locket contains a mirror. (Plate XLII.)

L. $4\frac{1}{8}$ inches.

English, about 1600.

Probably by the same hand as No. 168.

171. HAT JEWEL, circular, of gold, modelled in relief, enamelled and set with diamonds and rubies. The subject is the Conversion of Saul; he is on the ground, with his horse rearing in front of him, while behind it stand four soldiers; in the distance are seen two horsemen, while the Almighty appears in the clouds. The scene is in front of a building; the columns are formed of table diamonds, and between them are three figures. The horses and figures are enamelled white, the latter wearing gold cuirasses, while two are carrying shields formed of diamonds. Raised border with inscription in gold on black, DVRVM · EST · TIBI · COMTRA · (*sic*) STIMVLVM · CALCITRARE. Five loops for attachment or suspension. The back is plain, engraved with an inscription to the effect that it was taken by Don John of Austria from his own hat and placed in that of Camillo Capizucchi.

Giojello che teneva al Cappello il Generaliſs^o D. Giovanni d'Austria, e che pose di propria mano al Cappello di Camillo Capizucchi come al Libro di memorie della Casa Capizucchi Tom I. a C.

(Plate XLII.)

Diam. $1\frac{7}{8}$ inch. *Italian, 16th century.*

172. OVAL MEDALLION of gold, modelled in relief with the subject of St. George and the Dragon, and enriched with enamel. The horse is covered with lilac enamel, and the body of the saint is formed of angular diamonds; the dragon is enamelled a pale sage green with emeralds set in the wing and head; flat background slightly chased with trees and buildings. Raised border with cross-hatching in black enamel, five enamelled groups of fruit, and five rubies in square settings. Four loops for attachment. (Plate XLII.)

L. $2\frac{7}{8}$ inches. *German, 16th century.*

173. OVAL MEDALLION of gold, enamelled. Obverse, bust, three-quarters to right, of Frederick Henry, Prince of Orange (1584-1647), in lace collar, cuirass, mantle, and order suspended from a ribbon, all enamelled white, ruby, and green. Legend FREDERICVS · HEN · PR · AVR · CO · NAS ·

CAT MAR · VER · ET · VLIS. Reverse, shield of the Prince crowned within the Garter. Legend: PATRIÆ · QVE · PATRI · QVE · , the whole enamelled in proper colours. The medal has been set in a flat border with cable edging, loop and ring, and upon the border is engraved on each side: "Fer gedag^{tse} gegeven aan Godard Verdion geboren d' 14 decemb 1698 door syn groot Vader en Moeder Godard Verdion en Sara de Roo." (Plate XLI.)

Size of medal $2\frac{1}{8}$ inches × $1\frac{11}{16}$ inch; of mount, without loop, $2\frac{3}{4} \times 2\frac{5}{16}$ inches. *Dutch, about* 1627.

This medal was struck in commemoration of the Order of the Garter being conferred on the Prince by Charles I. on the 24th April, 1627. An example in silver exists in the Museum, and is described in Hawkins' "Medallic Illustrations," i., p. 246, No. 18. The border of the present specimen has, of course, been added when it was given to Godard Verdion by his grandfather and mother.

174. CIRCULAR MINIATURE PORTRAIT on vellum, representing the bust of a man of about thirty to forty years of age, ruddy face with reddish moustache and small pointed beard, gray eyes, body to left, face turned to spectator, wearing black fur cap with gold band, and black fur cloak, gold chain round his neck suspending a gold medal. Light blue black-ground. (Figure 23.)

Sight measure, $2\frac{1}{4}$ inches; frame, $2\frac{7}{8}$ inches. *Dutch, 17th century.*

This is believed to represent Suply van Verdion, to whom Frederick Henry, Prince of Orange, is said to have given the medal, No. 173, which he wears in the miniature.

175. CIRCULAR MEDALLION of bloodstone, having in relief in gold a bust, to right, of Martin Luther; gold frame, enamelled with a band of herring-bone pattern in white, and an outer border of scrolls in black, the latter interrupted by six diamonds in raised settings, with touches of blue and ruby enamel. Chain for suspension. (Plate XLII.)

Diam. $1\frac{15}{16}$ inch. *German, 16th century.*

176. PENDENT JEWEL of gold, chased in relief and enamelled. It consists of two circular plates each with a subject in relief, on one the Coronation

of the Virgin, on the other St. George on foot piercing the dragon; a scroll on one side with the letters S. G. M. The figures are enriched with translucent enamel on a gold ground. The frame consists of delicate scrolls with four rosettes, all enamelled. Triple chain for suspension with a cartouche inscribed I. H. S., and MARIA in monogram. Large pendent pearl at base. (Plate XL.)

L. 4 inches.

French, 16th century (the medallion of St. George being modern).

Assay mark of Paris (an eagle's head) in two places on the mount.

Fig. 23. MINIATURE OF SUPLY VAN VERDION (No. 174).

177. PENDENT JEWEL of gold, enamelled and set with rubies and two diamonds. The design is in openwork and represents a lady and gentleman riding on a white horse; they are richly dressed, the clothing being represented by brilliant enamel, and the gentleman holds a falcon on his wrist. The whole is inclosed within a circle closely set with rubies and having three pendent pearls; the back enamelled; triple chain for suspension set with rubies and pearls. (Figure 24.)

L. $3\frac{1}{4}$ inches. *German, late 16th century.*

From the Londesborough Collection; figured in Fairholt's "Miscellanea Graphica,"

pl. xxxviii., fig. 3, and in Plon, "B. Cellini," pl. xxiii., fig. 1. A similar jewel from the Sauvageot Collection, and now in the Louvre, is called by M. Sauzay a piece of Nürnberg work, and in another place Italian, while M. Alfred Darcel (D. 819) calls it French. "Coll. Sauvageot," by Sauzay and Lièvre, Paris, 1863. (No. 350 and Pl. V.)

Fig. 24. GERMAN PENDANT (No. 177).

178. PENDENT JEWEL, gold enamelled and set with jewels. It is formed of an oval medallion of Maurice, Landgrave of Hesse-Cassel (1572-1632); bust to right, with bare head, plain collar, and cuirass; legend MAVRITIVS : D : G · LANDGR · HASS. Reverse, bust three-quarters to left of Juliana, second wife of the preceding; hair elaborately dressed, high fluted ruff, necklace and open dress; an enamelled star in her hair and on her dress; legend IVLIANA · L · Z · H GGZNC. [Juliana, Landgräfin zu Hessen, Geborene Gräfin zu Nassau-Siegen.] The medal is surrounded by a wreath enamelled green, and is suspended by a triple chain set with rubies and having an enamelled cartouche. Pendent pearls. (Plate XLI.)

L. $3\frac{1}{2}$ inches. *German, about* 1610.

The medal is described by J. C. C. Hoffmeister in "Hessische Münzen," vol. iii., No. 4588, and the titles of Juliana are given in the same work, vol. i., No. 801.

Juliana was daughter of Johann der Mittlere, Graf zu Nassau Siegen; she was born 8 Sept., 1587, married the Landgrave Maurice in 1603, and survived him, dying 5 Feb. 1643.

179. PENDENT OVAL MEDALLION of John Sigismund, Margrave of Brandenburg, of gold enamelled, and ornamented with pendent pearls. Obv. bust to right, bareheaded, with ruff, cuirass enamelled blue, and mantle; legend in gold on blue ground, IOHANN · SIGISM · D · G · MARCH · BRAN. Rev. Shield of twelve quarters with inescutcheon of the hereditary chamberlain, all surmounted by an Electoral bonnet; legend, SAC · ROM · IMP · ARCHICAM · E · ELEC · PRVS · IVL · CLIV · MONT, &c., DVX, &c. Cast, and obverse chased. Scroll border with enamel imitating emeralds. Suspended by three chains from a figure of the Eagle of the Empire, charged on its breast with the arms of the hereditary chamberlain, on its back the letter S.

L. $4\frac{3}{8}$ inches. *German, early 17th century.*

John Sigismund was Administrator of Prussia, 1608-1618, Duke of Prussia, 1618 *et seq.*

180. PENDENT JEWEL of gold, enamelled and with a single pendent pearl. It consists of a circular medal of Maximilian, Archduke of Austria. Obv. bust, to right, bareheaded, in armour, with ruff, mantle, and cross of Teutonic order; legend, MAXIMIL · D · G · ARC · AVS : Æ : LIIII A°MDCXII. Rev. a stockaded camp with five tents; above, MILITEMVS. Openwork border of enamelled scrolls, interrupted by four shields of arms, viz.: I. Above: crowned shield quarterly, 1. Hungary. 2. Bohemia. 3. Austria. 4. Burgundy. II. Dexter; argent an eagle displayed gules. III. Sinister; ? barry, a lion rampant gules. IV. Beneath; azure five eagles displayed or. Suspended by three chains (modern); at the top an oval shield under a crown; on one side the arms of Austria, on the other the cross of the Teutonic Order on a white field. (Plate XLI.)

L. 4 inches. *German*, 1612.

Maximilian, Archduke of Austria, was the son of Maximilian II., and of Maria, daughter of the Emperor Charles V. (*see* No. 249). Born 12 Oct., 1558. Died 23 Oct., 1620. He was 39th Grand Master of the Teutonic Order, 1595.

Several examples of this jewel exist.

181. PENDENT JEWEL of gold, enamelled and set with jewels; it is in the form of a two-handled vase, the circular body of which is formed of a baroque pearl on one face, the other of gold engraved with a crane among scrolls, enamelled black and green. It hangs by three chains from an openwork cartouche in the form of two busts back to back, enamelled and jewelled. Pendent sapphire. (Plate XXXVIII.)

L. $3\frac{7}{8}$ inches. *German, early 17th century.*

182. LANTERN-SHAPED PENDENT RELIQUARY of gold enamelled. The middle part is formed of a square tube of rock crystal, with a column at each corner, ornamented with vertical lines of light blue enamel, the bases being black. On the bottom a quatrefoil in green and white enamel, and on the top a similar design; beneath, four enamelled scrolls; at the termination of each a pearl (recently added); on one side is engraved the date 1591. (Plate XL.)

L. $1\frac{7}{8}$ inch. *German, late 16th century.*

183. LANTERN-SHAPED PENDENT RELIQUARY of gold enamelled. The middle part is formed of a hexagonal tube of rock crystal inclosing a minute wood-carving of the Ecce Homo and the Crucifixion, with SS. Mary and John. At each angle is a column, the lower part square, enamelled white, the upper baluster-shaped, and coated with ruby enamel. On the top a finial with double-faced head supported by two pairs of volute brackets; the bottom plate engraved with strap-work panels and enamelled black and white, and, projecting in full relief, a cherub. (Plate XL.)

L. $1\frac{9}{16}$ inch. *German, late 16th century.*

184. OVAL LOCKET of gold enamelled. The two sides are formed of convex plates of gray agate; projecting edge, with radiating design in black, white, and green, enamel, set on the outside with square table rubies, and with four bosses, at top, bottom, and sides. It contains a standing

figure of Moses, in gold partly enamelled, holding the two tables of the Law inscribed in Hebrew with the beginnings of the commandments. Three [modern] chains for suspension, and a pear-shaped facetted diamond at base.

L. of locket, $1\frac{3}{4}$ inch; with chain, $4\frac{3}{8}$ inches. *German, about* 1600.

185. PENDENT SCENT BOTTLE of veined gray agate mounted in enamelled gold and set with jewels. The bottle is in the form of a ewer, with handle, short spout, and agate stopper. The handle is scroll-shaped, with a Cupid bust in white enamel. It is suspended by two chains from a cartouche set with ruby and three pearls.

L. $3\frac{3}{16}$ inches. *French, 17th century.*

186. DOUBLE CAMEO ON ONYX OF TWO LAYERS mounted in gold enamelled. On one face, in white, a bust of a young woman front face turned slightly to right, hair dressed in three masses, wearing a garment leaving the shoulders bare; on the other, the Virgin seated on a cushion, crowned and nimbed, holding the infant Saviour naked on her knees, His hand raised in benediction, all in the brown layer of the onyx. The gold mount is enamelled on both sides with strap-work in white, inclosing gold scrolls on a black ground. Each side is set with two rubies and as many emeralds. (Plate XL. shows the Virgin and Child.)

L. 2 inches.

The cameo bust is probably late Byzantine work, the figure of the Virgin and Child is of a subsequent date, probably the fourteenth or fifteenth century, and the mount is of the sixteenth century.

187. PENDANT formed of a cameo bust, set in an elegantly designed frame of gold openwork, enamelled and set with four square rubies. The cameo is on an oval onyx of two layers, gray and white, and represents a bust to right, helmeted head in armour, the helmet formed of a mask of Pan.

The mount is of a cruciform design with fleurs-de-lis between the arms, each having a pale blue quatrefoil at the base. The enamel is chiefly white. Back plain. Pendent pearl (modern).

The cameo is Italian, early sixteenth century; the mount of the end of the same century.

L. 2 inches.

188. TOOTHPICK of gold enamelled and jewelled, in the form of a mermaid. The head is in gold, with a scroll headdress, enamelled; the body is formed of a baroque pearl; the lower part, which terminates in the point, is engraved with scroll pattern between translucent green enamel; at the junction with the body are two cartouches in relief, enamelled blue and red, and set with three rubies in raised settings.

L. $3\frac{1}{8}$ inches. *German, about* 1580.

Compare the designs by Le Blon, shown in the accompanying figures:

FIG. 25. DESIGNS FOR TOOTHPICKS. BY LE BLON.

189. OVAL WATCH in gold case pierced, enamelled, and set with jewels, the back being of emerald glass. The dial plate is engraved on a white ground with birds and scrolls filled with translucent enamels; in the centre a landscape in coloured enamels. Two hour-circles, divided

I.—XII. and 13—24; single steel hand. Back-plate of gold engraved

FIG. 26. FRENCH ENAMELLED WATCH (No. 189).

with formal flowers filled with translucent enamels; pierced scroll cock, blued steel balance; gold barrel for mainspring engraved with

flowers and filled with translucent enamels. The hinged cover is in openwork, set with a large oval crystal surrounded by eight smaller square ones, all over ruby foil. The other side of the cover has enamelled plates behind the stones, engraved and enamelled with birds on a white ground and insects on blue ground. The emerald glass back has a broad gold mount, having on the outside scrolls and birds in translucent enamel, on a white ground, and on the inside scrolls on a starch blue ground. Scroll pendant. Handle of key, pierced scroll enamelled. (Figure 26.)

L. $2\frac{3}{4}$ inches. *French, about* 1620.

190. STATUETTE in gold, enamelled and set with jewels, of an Oriental prince. He is seated cross-legged on a cushion covered with a carpet, holding a

FIG. 27. GOLD STATUETTE. PROBABLY BY DINGLINGER (No. 190).

sceptre in his right hand, and having the other raised. He wears a high turban formed of a baroque pearl, enamelled, surmounted by a crescent

and having a diamond aigrette; a gold mantle with fleurs-de-lis in blue enamel; a white coat with gold frogs and five diamond buttons; crimson trousers and blue gaiters. The sceptre is set with a square diamond; the carpet he sits upon is enriched with ornament in brilliant translucent enamels. Black wood stand with ornaments in gold, enamelled and jewelled. Probably made by J. M. Dinglinger (1665-1731). (Figure 27.)

H. $3\frac{1}{2}$ inches. *German, 17th century.*

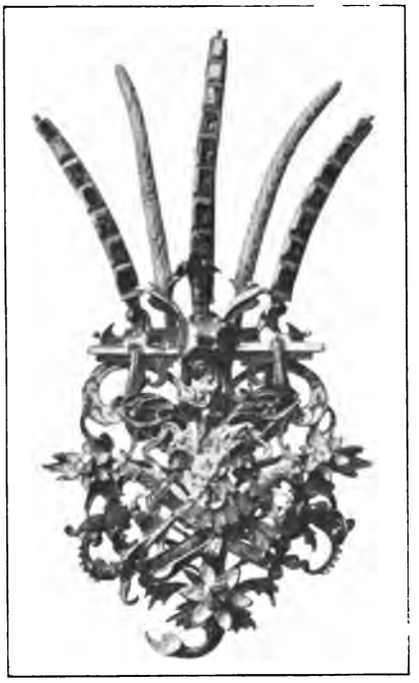

FIG. 28. JEWEL IN THE STYLE OF DAN. MIGNOT (NO. 193).

191. DEVOTIONAL PENDANT of gold, enamelled, in the form of a figure of the Virgin and Child. Light blue dress, with a crescent of garnets across the breast; below, three table diamonds. At foot a cherub and a pendent pearl.

L. $2\frac{5}{8}$ inches. *Spanish or German, late 16th century.*

192. FEMALE BUST in gold, enamelled; the hair above appearing as metal,

wearing a large turban, red with stars white; neck damaged and imperfect. Mounted on a modern pin.

L. of bust, 1 inch. *German, early 16th century.*

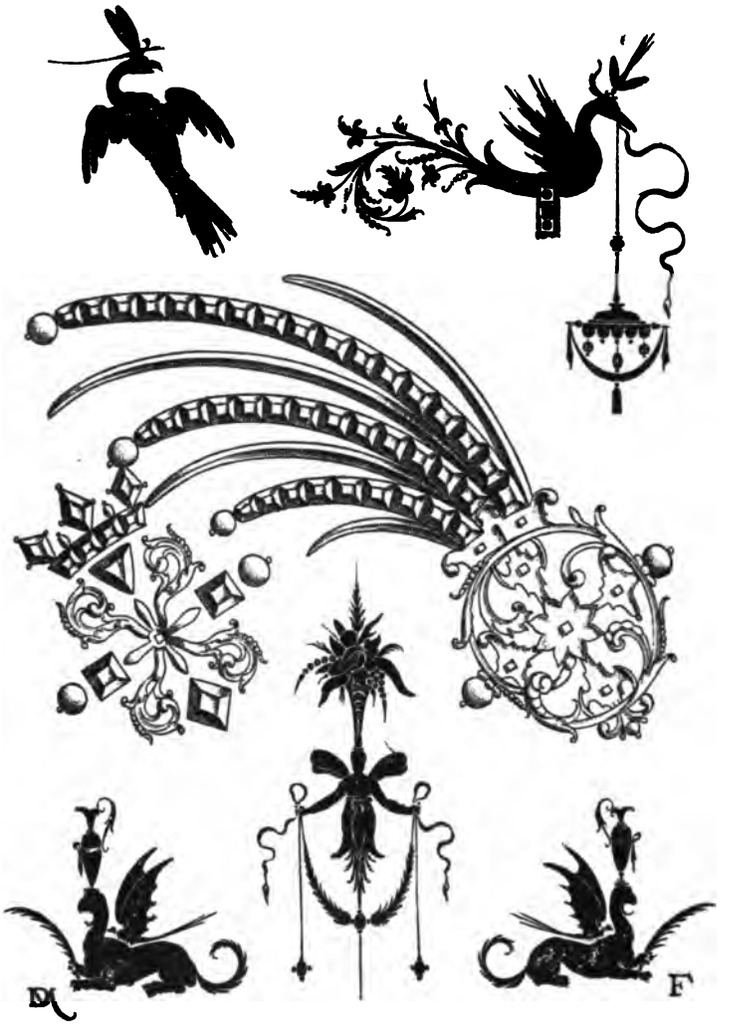

FIG. 29. DESIGNS FOR JEWELLERY. BY DAN. MIGNOT.

193. AIGRETTE of gold, enamelled and set with jewels. It is in two layers, that behind being a palmette arrangement of openwork scrolls, partly enamelled; and from the top rise five plumes, three of them jewelled with rubies and diamonds, the others enamelled white. The front layer

is also in openwork in the form of a military trophy, cuirass, helmet, crossed scimitars, etc., enamelled and set with four diamonds. (Figure 28.)

L. $3\frac{1}{2}$ inches. *German, 17th century.*

This piece is much in the style of the ornamental engravings of Daniel Mignot, one of which is reproduced in Figure 29 for comparison.

194. CYLINDRICAL GOLD CASE, engraved with delicate scroll ornament and birds, all filled with brilliant translucent enamel; screw top. It contains two gold instruments, a toothpick and an earpick; on the former is engraved "Vertu pour conpagne," on the latter, "plustost Mourir que changer."

L. $3\frac{3}{8}$ inches.

Dutch or French, *circa* 1600, probably from a design of Le Blon (cf. Figure 30).

195. HEBREW BETROTHAL RING of gold filigree work, enamelled. It consists of a broad band $\frac{7}{8}$ inch in width, upon the outside of which are five bosses of filigree, enamelled blue and green. The place of the sixth boss is occupied by a gable, with two small windows, with tiles enamelled; the gable works on a hinge, and discloses a plain gold plate beneath.

Wt. 500 grains. *German (Nürnberg), 17th century.*

These rings usually have an abbreviated inscription in Hebrew signifying "Good luck." (See the following specimen.)

196. HEBREW BETROTHAL RING of gold in the form of a cylinder, with twisted wire borders. The sides are covered with a pierced plate, with the Creation of Eve, the Fall, and the Expulsion from Eden. Inside are engraved the characters מט, the initial letters of the Hebrew words for Good luck [מזל טוב].

Width, $1\frac{1}{8}$ inch; wt. 378 grains. *German, 16th century.*

197. FINGER RING of gold, enamelled. A broad band alternately of twisted and plain wire; at one part two pairs of hands, each clasping a heart, and between is a heart set with a crystal and fixed to the ring by a padlock.

Width of band, $\frac{3}{8}$ inch; wt. 160 grains. *Flemish, 17th century.*

198. SIGNET RING of gold, enamelled. The bezel oval enamelled with radiating lines in blue, and set with an intaglio on crystal, coloured on the back with a coat of arms, viz.: per fess a griffin rampant, and in base three fleurs-de-lis; helmet, and crest a phœnix; the latter separates the letters H. E. The shoulders chased as scrolls, and enamelled green, red, etc.

Wt. 190 grains. *German, 16th century.*

199. LARGE FINGER RING of gold, enamelled and set with jewels. The bezel is in the form of a clasped book, having on the upper side a skull between four stones, sapphire, ruby, emerald, and diamond, and two toads and snakes in enamel; the under side engraved and enamelled red and blue. Inside the book, on a loose plate of gold, is a recumbent figure with skull and hour-glass, all enamelled, and on the under side of the cover is inscribed in black enamel "SIVE VIVIM^{9} SIVE | MORIMVR DOMI | NI · SVM^{9} COMMEN | DA DOMINO · VIAM | TVAM · ET · SPERA | IN · EVM · ET · IPSE FACIET." (Rom. xiv. 8; Psalm xxxvii. 5.) On the shoulders two groups in enamel, the Fall and the Expulsion from Eden. The back of the hoop in the form of hands clasping a heart, enamelled.

Wt. 230 grains. *German, 16th century.*

From Bernal Collection.

200. FINGER RING, gold enamelled. Oval bezel set with an onyx cameo of the bust of a negro, with collar of diamonds (to conceal a crack in the stone). The back engraved and enamelled black and light blue. The shoulders represent negroes with turbans, and below is a ram's head on an escutcheon formed of wings enamelled red and blue.

Wt. 155 grains. *German, late 16th century.*

KNIVES, FORKS, AND SPOONS.

201. KNIFE, with slender pointed blade of steel, the handle of gold, delicately engraved with birds within scrolls, filled with translucent enamels of brilliant tints; among the decoration two shields of arms, one on either side, viz.: those of De Bordes of Amsterdam, and in a lozenge-shaped shield, the arms of Commelin of Amsterdam. The end of the handle is cut to represent scrolls, and terminates in a pearl. On one edge is engraved and enamelled, "Maria de Bordes." (Plate XLIII.)

L. $8\frac{1}{16}$ inches. *Dutch, about* 1600.

Stamp on blade, a pair of eyeglasses.

Baldwin de Bordes, a French refugee, deacon and warden of the Walloon Orphanage at Amsterdam, married, secondly, 2nd May, 1608, Maria Commelin.

A similar knife is figured in Labarte, "Les Arts Industriels, Album," plate lxxxix., style of Theod. de Bry.

202. WEDDING KNIFE AND FORK, with gold enamelled handles, the rest steel; in a purple velvet sheath with cap, embroidered with gold thread and seed pearls. The knife handle has engraved on one face and filled with translucent enamel, fanciful scrolls, birds and insects, on the top a ship with the flag of Holland; the other face similar, but with a shield of arms at the top, viz., gules on a bend sinister between five fleurs-de-lis argent 2 and 3, a trefoil vert; the upper end cut into a scroll form. On the edge is engraved:

> "*Als die d'in stormen swart, Na een veijlich hauen spoet*
> *Soo tracht t'onsteken hart, Na het geen hem lieven doet.*"

(As in black storms one steers to a safe port, so the lover's heart seeks the fire that kindled its flame.) The fork is decorated in the same style, but in place of the ship are two hands clasped and supporting

a balance, and on the other face a lozenge-shaped shield of arms., viz., gules a fess or between three fleurs-de-lis argent *impaling* argent a bend between a mullet or and a pair of wings sable. On the edge is engraved :

"*Salich en seer gherust, De bonden syn vant houlyck*
Als d'een smaect d'anders lust, en last oock droecht getroulyck."

(The bonds of wedlock are sacred and light to bear when pains and pleasures are faithfully shared.) The design on the sheath consists of formal floral patterns, and the part under the cap is stamped in gold with clasped hands holding a heart flaming. Loops for suspension. (Plate XLIII.)

L. 8¼ inches ; of case, 12½ inches. *Dutch, about* 1600.

This type of knife handle is a favourite one of Le Blon, and the ornament is much in his style. (See Figure 30.)

FIG. 30. DESIGNS FOR KNIFE HANDLES. BY LE BLON.

203. WEDDING KNIFE AND FORK, the whole of the latter and the handle of the knife of gold, the blade of steel. Both handles are elaborately engraved with leafy scrolls inclosing birds, filled with enamel, the scrolls in black, the birds and details in translucent colours ; the ends of the handles cut

into scroll shape. On the edge of each handle is engraved the name "*Eua v . . . irwyn* (or *Alwyn*). (Plate XLIII.)

L. of knife, $7\frac{1}{8}$ inches; of fork, $6\frac{3}{4}$ inches. *Dutch, early 17th century.*

Dutch duty stamp for old Dutch plate.

204. KNIFE for circumcision, with octagonal handle of gray agate, mounted with two bands and a pommel of gold, enamelled white and black with flowers in translucent enamel. Pearl at butt.

L. $7\frac{1}{2}$ inches. *Dutch, 17th century.*

205. KNIFE HANDLE of gold, the two faces covered with delicate scroll work inclosing birds on a background of black enamel. The upper part pierced in scroll pattern and having points of green and lavender enamel (modern gilt blade).

L. 3 inches. *Dutch, early 17th century.*

206. KNIFE AND TWO-PRONGED FORK; rounded handles of veined dark gray onyx, mounted in gold enamelled. On the end of each a negro's head with green wreath and collar set with diamonds, and a similar collar at junction of blade and handle. Modern (1881) silver gilt blade and prongs.

L. of knife, $8\frac{3}{4}$ inches; of fork, $7\frac{7}{8}$ inches. *Flemish, 17th century.*

207. FORK, steel shaft and prongs; circular handle covered with openwork design in gold, enamelled white, red, and green, and set with rubies, turquoises and emeralds.

L. $6\frac{1}{2}$ inches. *German, 17th century.*

This is much restored.

208. LEATHER CASE OF TWELVE KNIVES with ivory handles. The blades widen towards the end, and they all have on each side, next the handle, a coat of arms with mantlings etched on a gilt ground, viz., a tree growing from concentric circles, between two mullets; the handles plain and circular in section. The case is round and ornamented with gilt stamped borders forming four panels on the sides, containing a swan and a rampant lion alternately. Cap cover with the same designs, and on the top is engraved the same coat of arms as on the knife blades.

L. of knife, $11\frac{3}{8}$ inches: h. of case, $12\frac{1}{2}$ inches. *French, 17th century.*

209. SPOON of silver, parcel gilt. The stem is of rock crystal, pierced throughout its length, and through the hole passes a twisted wire. The bowl is shovel shaped, and has on the upper part figures of St. Jerome and St. Catherine, between them an angel playing a lute; on the end of the handle a figure of the Virgin and Child, at her feet two angels and Gothic foliage. (Figure 31.) On the back of the bowl clasped hands and the initials A. L. (See annexed figure.)

L. $9\frac{1}{2}$ inches. *Flemish, about* 1480.

From the Church of St. Servatius at Maestricht; it was carried off by a canon on the arrival of the French in 1793, and came into possession of the Pichot family, who sold it.

210. SPOON of silver gilt. The bowl is engraved with the Virgin and Child with St. Anne; the handle is modelled to represent a figure of St. George in armour piercing the dragon. He is armed with a sword and a long dagger. On the back of the bowl is engraved a fleur-de-lis surmounting the letter P, and the date or number 1349.

L. $5\frac{1}{4}$ inches. *North German, about* 1480.

Stamp, in bowl, an animal's head crowned.

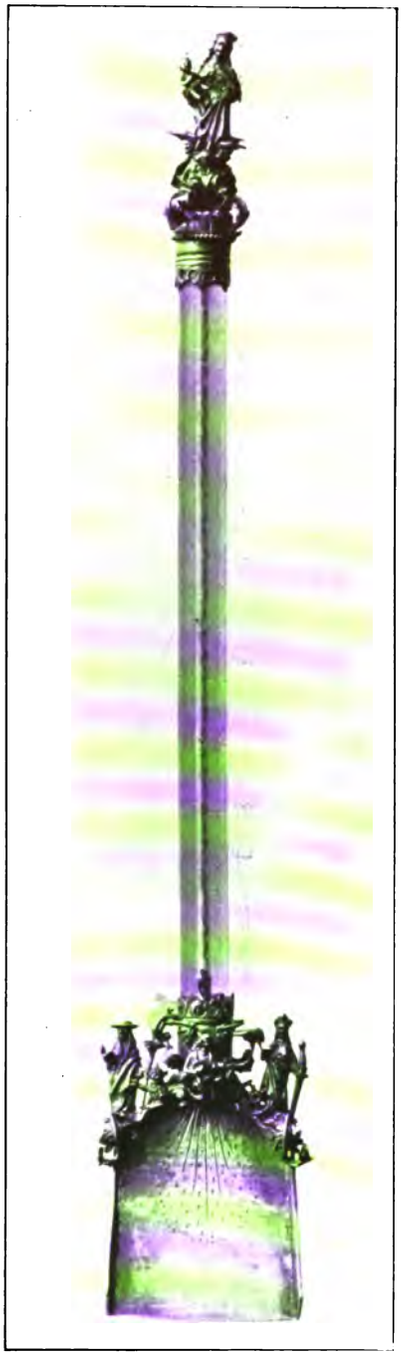

Fig. 31. Flemish Spoon from Maestricht (No. 209).

211. SPOON, with handle and bowl of variegated reddish agate, mounted in enamelled gold. The stem is cylindrical with cap mounts at each end enamelled blue, green, and white; on the top a helmeted head with scroll body; at the junction with bowl, a scroll and a square mount, with festoons, etc., in blue and green.

L. $7\frac{1}{4}$ inches. *French* (?), *late 16th century.*

From the Heckscher Collection.

212. SPOON of variegated gray and green agate, mounted in gold enamelled, chiefly in black. The stem is cylindrical and terminates in an acanthus scroll in gold, enamelled black and set with diamonds. The junction with the bowl is effected by a curved neck, of design similar to the butt, and also set with diamonds. The oval bowl is edged with gold, with black scrolls outside and coloured enamel within.

L. 6 inches. *Dutch or French, about* 1600.

The work is very like that of the knife handle No. 205.

213. SPOON, with oval bowl of liver-coloured agate, the handle of gold, engraved and enamelled with formal tulip-like flowers, etc., in blue, amber, and green.

L. $5\frac{3}{8}$ inches. *Dutch or French, late 16th century.*

214. FOLDING SPOON AND FORK combined, of silver, parcel gilt. The shaft is ot octagonal section engraved; upon it a collar set with garnets, and another sliding collar, pierced and engraved, to confine the hinge; upon the hinge itself is the Pelican in her Piety in full relief, and on the reverse are swimming ducks. The prongs of the fork fit into five loops at the back of the bowl, which is oval and plain except for a stippled design representing a lily. The upper end has in relief a lion mask, and two circles with Cupids holding chains which are attached to a wyvern-like creature. The top is formed of a pierced sphere, containing two silver

dice; these are released by unscrewing a lancet-like pin, in the head of which is set a crystal engraved with two shield-shaped panels, gilt behind with two shields with the letters H S and a device; above them the initials V. G. M. Λ. The spherical top, on being unscrewed, withdraws from the handle a silver pen, in the tube of which are set on a hinge a toothpick and earpick.

L. 7 inches. *Flemish, 16th century.*

215. Folding fork of silver, with two prongs. The shaft is fluted and ornamented with two collars, with empty settings, one of them movable and serving to confine the hinge which allows the fork to be folded. At the top, on one side a cherub holding an empty setting, on the other, in full relief, St. George charging the dragon. The top is a pierced sphere with a kneeling figure: the sphere unscrews and withdraws from the handle a metal pen, in the tube of which is a toothpick.

L. 6⅛ inches. *German, 16th century.*

This fork should have a spoonbowl to fit on the prongs.

216. Leather case of instruments, containing a pair of scissors, a penknife and a lancet. The case is black and tooled with diagonal bands of rosettes in gold. The instruments have silver handles, with scroll ornament in relief, and are surmounted by lions. The blades of the scissors are gilt and ornamented with two busts, scrolls, and interlaced letter C. (one instrument missing).

L. of case, 4⅛ inches. *French, 16th century.*

CASKETS, ETC.

217. OBLONG CASKET, formed of plain slabs of ivory with added mouldings. Round the sides are thirteen vertical bands of silver gilt, each terminating in fleurs-de-lis and bearing an inscription in black letter, or a line of flowers engraved and enamelled; the lid has four similar bands and a leaf at each corner. (The handle of brass wire.) Among the inscriptions are the following:

En haute tenir voudrai ge finer | leial desir donne plesir | en vrae desir ae mon plesir; desir pensee et souuenir, me font a vous le cuer tenir | faire et taire, de ioie sans retraire. | que loiauté maintient, a bonne fin en vient. | ce que desir puit avenir | honi soit qui mal y pence | On the ends: **ie ne voy que bien, etc.**

Fig. 32. FRENCH IVORY CASKET (No. 217).

Projecting lock of silver gilt engraved with flowers. (Figure 32.)
L. 6, H. $4\frac{3}{8}$ inches. *French, 16th century.*

From the collection of Count Stuart d'Albanie.

Stated to have been given by Francis I. at the Field of the Cloth of Gold to Henry VIII., who gave it to Margaret, widow of James IV. of Scotland: it then passed on to Prince Charles Edward—not a very probable story.

218. CASKET OF EBONY enriched with numerous mouldings, and ornamented over the whole surface with pierced bands and cartouches in relief, in silver partly gilt. Round the sides are eight panels, cut and chased, four of them oblong and representing the Seasons, alternating with four ovals, with the Elements. In front is Spring, between Water and Fire, symbolized by Neptune and Jupiter with his thunderbolt; on the back, Summer between Air and Earth, represented by two female figures. On the cover a recumbent female figure holding up a mirror with a snake round the handle; at her feet a little boy seated on a skull. (In her right hand has been a medal of Henri IV. and Marie de Medicis; this is now lost.) A drawer in the lower part. On the inner side of the lid was fixed an oblong silver panel with scroll border, the subject being a combat between two men and a lion, bears, etc. This bears the stamp of Augsburg (the pine cone), and the tree of Matthæus Wallbaum, who flourished from 1582 onwards. (See figures.)

H. 9¼, L. 11½ inches. *German, late 16th century.*

From the collection of Odiot Père, 1847, who believed it to have been the property of King Henri IV., and from the hand of Jean Goujon.

219. CASKET OF EBONY set with seven panels of glass, ornamented at the back with convivial parties and pairs of lovers, in gold, silver, and coloured foil; the top and sides convex. On the lid a card party; on the back a musical party out of doors. On the bottom two square panels with parrots and flowers on a gold ground backed with coloured foil.

H. 3⅛, L. 4⅛ inches. *French, about* 1600.

The casket itself is modern, and has been made to receive the glass panels.

220. CASKET of silver gilt plate, entirely covered with scroll work in silver filigree; oblong with projecting plinth. On the lid a group of Neptune and Amphitrite, their bodies formed of baroque pearls, and on a ground

of scrolls set with diamonds. The sides ornamented with rosettes, each set with an emerald. At each corner a caryatid figure; two twisted handles.

H. 3, L. 5¼ inches. *South German, early 17th century.*

221. CASKET formed of plaques of amber in mounts of silver gilt; on the lid an oval convex panel and on the sides six others quatrefoil shaped, each engraved with a recumbent female figure in a landscape; the rest of the surface panelled with amber of different colours; the main divisions formed of silver. At each corner a column with a female caryatid at the foot. On the edge of the lid escallop shells in relief.

H. 3, L 5½ inches. *French, 17th century.*

222. STRIKING TABLE CLOCK with alarum; of gilt metal. It is square in form with a pilaster at each corner, inlaid with embossed silver plates; plinth and frieze also inlaid with a silver band embossed with palmettes. Dome top, pierced and surmounted by a lion; on each of three sides is a door, set with a (modern) medallion in niello, two of them busts of Doges of Venice (Leonardus Loredanus and Augustinus Barbarigus), the third having the Lion of St. Mark. Dial showing the hours (I-XXIIII), the day of the month, and the phases of the moon: the month circle has the signs of the Zodiac in relief and gilt on a ground of blue enamel.

H. 7¾ inches. *South German, 16th century.*

223. SAND GLASS of the conventional form, mounted to revolve, in a stand of silver, parcel gilt. Round the neck is a band of scroll work; at each end a circular plate with scrolls in relief; these plates joined by three twisted columns with two terminal winged figures on each; the base moulded and having a band of scroll work. (Plate XXX.)

H. 4 inches. *German (probably Nürnberg), about* 1590.

The stand appears to be of modern work.

224. Book cover of silver gilt chased in relief. Each side is filled with elegant floral scrolls within a border of more formal style, interrupted by eight rosettes. In the centre of one side a nielloed medallion with a

Fig. 33. Venetian Gilt Book Cover (No. 224).

rampant goat, on the other a similar medallion with $\overline{\text{H}}$. The back is formed of four hinged plates with ornament in relief. (Figure 33.)

L. $4\frac{3}{8}$, W. $3\frac{1}{4}$ inches. *Venetian, 16th century.*

225. Pair of book clasps of red silk with gold thread; the ends of silver gilt, with a saint under a Gothic canopy, in high relief. One of the saints holds a scroll.

L. $6\frac{1}{2}$, $6\frac{7}{8}$ inches. *Flemish, 15th century.*

From the Magniac Collection.

226. LEATHER GIRDLE with silver gilt buckle and mounts. The buckle has a band of scroll work in full relief, and the tongue is in the form of a double-tailed mermaid crowned. The mounts are enriched with deeply sunk tracery of Oriental style, figures of the mermaid repeated, and masks; the backs engraved with rich floral scrolls and the initials and date G. P. F. 1680.

L. (without balls) 19⅜ inches. *German (Nürnberg), late 17th century.*

227. RAP for grinding tobacco into snuff (rappee), of silver gilt. It has a fiddle-shaped body, with flat cover, engraved in relief with interlacing scrolls, with basket of fruit and birds on the cover. A small cap cover at the end. Loop for suspension.

L. 3¾ inches. *German, 17th century.*

228. HUNTING CALENDAR of brass, formed of eight hinged leaves, each engraved on both sides. On one side all the leaves are divided by horizontal furrows filled with red wax; above these are rows of numbers, and above each set of numbers the name of the particular kind of game: Gemein Hirsch, Stuckwildt, etc.—the object being apparently to record on the waxed line the number shot. On the fifth leaf the names are, No. Hohe Tucher, No. Mittel Tucher, No. Lange Tucher, Gebundt Hirsch Lappen, Gebundt Feder Lappen, and Saw Netze (all 1-100); the sixth leaf is headed Blaw Hutte, with twenty lines of fifty each (1-1000); the seventh and eighth have the names of dogs, *i.e.*, Lap Lender (1-90); Leib Hund (1-40); Englische Hunde (1-40); the Jagdt Hund score amounting to 300. On the other side, leaf one has the sun's rising and setting, and the length of day and night for each week, while leaf eight has the number of months with the number of days in each; of the remaining six each has four pair of deer, with *Stunden* at the head, and below each animal a scale of hundredweights and pounds as well as *enden.* (Figure 34.)

H. 8 inches. *German, 17th century.*

Fig. 34. German Hunting Calendar (No. 228).

229. CYLINDRICAL TANKARD of amber carved in relief, mounted in silver gilt and slightly enamelled. The whole is of transparent reddish amber, the sides formed of nine slabs, each having a figure emblematic of a vice, *e.g*, a woman with a peacock to symbolize Pride, another eating and drinking

Fig. 35. SWEDISH AMBER TANKARD (No. 229).

for Gluttony, etc. Domed lid with busts and scrolls, and in the centre an ivory disc with the arms of Sweden ; on the reverse a woman with a cup and ewer ; handle in form of a female terminal figure ; foot with scrolls and mounts, and studs slightly enamelled. On the bottom a sun with rays surrounded by scrolls. (Figure 35.)

H. $8\frac{1}{8}$ inches. *Swedish, about* 1660.

From the collection of Count Nostitz, of Prague.

It probably belonged either to the queen of Gustavus II. (Adolphus), or to Queen Christina. A tankard of the same kind, and perhaps from the same hand, dated 1659, is the property of the church of North Mimms, Herts. The ivory carvings are wanting.

230. SCENT FLASK formed of two cameos on shell in a silver gilt mount. The cameo in front is very convex, carved with two groups of three busts, each group under an arch with two cornucopiae above. The busts on

Fig. 36. CAMEO SCENT FLASK (No. 230).

the left represent women, those on the right, men; in each case the lowest layer is white, the next lilac, and the uppermost a mottled yellow. The cameo on the back is in white shell, and represents a man with a large beard, short curly hair, and a laurel wreath. The mounts

have two dragons on the sides, a small cap cover, and three female monsters as feet. (Figure 36.)

H. $5\frac{1}{8}$ inches. *Italian, 16th century, the mounts much more modern.*

CARVINGS IN WOOD AND STONE.

231. DEVOTIONAL CARVING in boxwood, pendent from a gold signet ring. The ring has an octagonal bezel set with an antique intaglio on a nicolo, of a genius with palm branch and crown: legend, SIGILLVM MEVM · SECRETVM; on each shoulder a lozenge, once enamelled; outside the hoop, in black letter, the inscription: uerbum : caro : factum : e[st]. The pendant is of a long oviform shape, with four flat oval faces, at the intersections of which, above and below, are smaller flat faces, producing a dodecahedron form; and on each of the faces, large and small, is a carving in relief, concealed by a hinged lid; the outsides of these lids, as well as every part of the surface, are covered with elaborate designs, sunk or in relief, all executed with great skill and care. The larger faces represent the Virgin and Child, St. John the Baptist, our Lord, and St. Catherine; the upper set of smaller ones contains two censing angels (over the figure of the Virgin in the larger face), the eagle of St. John and the angel of St. Matthew; the lower set contains two standing angels censing (beneath the figure of the Virgin), and the emblems of the two other Evangelists, St. Mark and St. Luke. On each of the hinged lids is a rose in relief, its outline following that of the lid, while the hinges and catches are in the form of grotesque heads or animals with protruding tongues. The finial at the lower end is carved in the form of four monstrous quadrupeds with long necks. (Plate XLIV.)

Probably English work about 1340. *The ring is Italian, of about the year* 1300.

Total length, 6 inches.

232 MINIATURE ALTARPIECE of boxwood, constructed in several stages with considerable architectural effect, and with details carved in an extraordinarily minute style. The upper section is a triptych with ogee arches, in the centre the Crucifixion, in full relief, on a vaulted background, and numerous figures in the foreground; legend: SIC DEVS · DILEXIT. MVNDV̄; on the inside of the left wing the Bearing of the Cross, with the Sacrifice of Isaac in the distance; on the right the Resurrection, with the Entombment and other scenes in the background. The second stage is a smaller triptych, carved in low relief with the Agony in the Garden, and, on the leaves, the Betrayal; this rests on a semicircular arcade having in full relief the Last Supper; on each side a seated lion grasping a shield. The base is rectangular with wrestling children filling the angles, and the whole rests on two recumbent lions chained to posts; between them a shield with helmet, mantlings and crest, an eagle displayed. On a small oval panel is engraved the date 1511. (Plate XLV.)

H. 9⅞ inches. *Flemish, early 16th century.*

Leather case with gilt borders and date MDXI.

233. MINIATURE TABERNACLE of elaborate design, carved in openwork in boxwood, with a multitude of scenes from the Life and Passion of our Lord. It consists of an oviform body surmounted by a long pear-shaped pinnacle and rests on a hexagonal stem, which, with the intervention of six crouching lions, rests on a base of the same shape. The pinnacle is surmounted by a figure of the Pelican in her Piety, which is removable, and thus releases the four petals into which the upper part is divided, and these, by means of a ratchet, are depressed, while a figure of the Virgin and Child rises in the centre; inside the petals are represented in relief, the Annunciation, Nativity, the Circumcision, and the Adoration of the Magi; outside the petals are, foliage in relief, below, the inscription in black letter ihesus maria, twice repeated, and pear-shaped openings filled with tracery. The body is divided horizontally into two parts and opens on a hinge, and the inside of each half is carved with great minuteness. The lower half contains a number of scenes subsequent to the Crucifixion, viz., the Resurrection, the Maries at the Sepulchre, the Harrowing of Hell, etc., all in full relief; around is the inscription ATTOLITE · PORTAS

PRINCIPES VRAS' ET ELEVAMINI PORTE. The upper half is protected by two doors; within is the Crucifixion, with numerous figures of horsemen and others; around is an inscription in black letter, **O crux que spe unica hoc passionis tempore auge piis justitiā reisq; dona veniam**; beyond an inscription in capitals, SI PASSIO CRSTI AD MEMOR CE VOCETVR NICHIL EST QD. Inside the doors are subjects in relief; on the left the Bearing of the Cross, and the inscription: **Suscepeū aūt ihesum et eduxerūt Etcetra**; (John xix. 16); on the right door the Deposition, legend: **deplorāt nil tū extinctum puerū illum.** The outside of the body is divided into eight arches filled with tracery and crocketed on the divisions; at the bottom

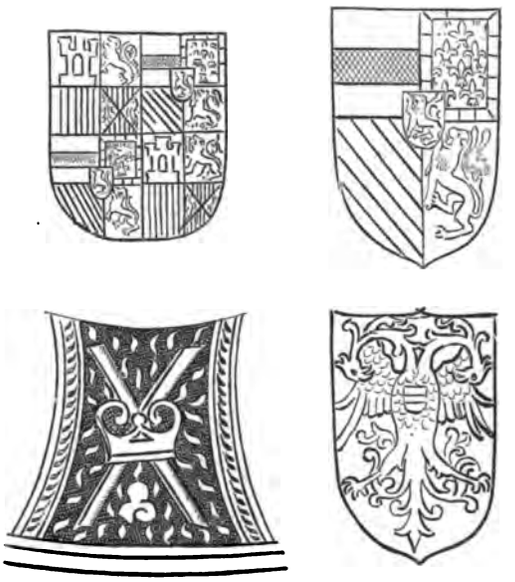

Fig. 37. ARMS AND BADGES ON CASE OF No. 233.

of every alternate arch is a niche with a subject from the Passion, viz., the mocking of Christ, Christ before Pilate, and before Herod, and the Flagellation. Round the middle is a gallery of varying pattern divided by eight pinnacles; below this a band of inscription in capitals, TVĀM · CRVCE' ADORAM' DNE' TVAM GLORIOSAM; the lower part of the body covered with boldly-carved foliage, much undercut. The stem is hexagonal, pierced with elegant tracery, with three scenes on the lower part in full relief—the Entry into Jerusalem, the Agony in the Garden, and the Betrayal. The base has an inscription in black letter: **hi[c] venit dominus noster qui fecit celum et terrā**; above are six crouching lions supporting a

ring, into which the stem fits. Within this, and fitting into the stem, is an elaborate group in three scenes under a canopy, viz., the washing of the disciples' feet, the scourging of the money-changers in the Temple, and the Last Supper. Under the foot the inscription + DOMINICVS ACAVALA ME FECIT AÑO 1562, very roughly executed. (Plates XLVI., XLVII.)

H. 8¾ inches. *Flemish, early 16th century.*

The original case of cuir bouilli is mounted in gold filigree and is ornamented in panels with floral scrolls, badges and coats of arms, viz.: on the upper part the inscription **time deum** in black letter; on the middle portion two shields of arms of Charles V. as Emperor and King. (Figure 37.)

From the possession of Mr. Carton Bligh, whose ancestor obtained it during the Peninsula War.

234. RETABLE of black wood, imitating an altar. In the middle are set four panels of pear wood, two being mounted as doors to conceal the others; above is a fifth panel. They are carved in relief with subjects from the Passion, the Agony in the Garden, the Betrayal, Christ before Caiaphas, Pilate washing his hands, the mocking of Christ, the Bearing of the Cross, and above, the Crucifixion.

H. of panels, about 2⅝ inches. H. of retable, 19¼ inches.

German, 16th century.

These panels are stated to be from designs by Holbein, but this is not the case.

235. ROSARY BEAD of boxwood, opening into two halves, each filled with an elaborately carved subject in full relief. In the upper half the Bearing of the Cross, the procession issuing from a gateway with portcullis, around the legend, in black letter, **Susceperūt aūt ihm et eduxerūt Et baiulans sibi crucē exiuit ī eū dicit' calua.** (John xix. 16.) In the lower half the Crucifixion with a crowd of figures in the foreground; around the legend, in black letter, **O crux ave spes unica hoc passionis tempore auge piis iusticiā reis q; dona uenīam.** Some of the details gilt. The outside pierced with pear-shaped openings containing quatrefoils; gilt legends, in black letter, **Attendite et videte si est dolor sicut dolor meus** (Lam. i. 12),

and leuemus corda nostra cū manibus ad dmn in celos. (Sam. iii. 41.) (Plate XLIX.)

L., open, 4 inches. *Flemish, early 16th century.*

236. Rosary bead of boxwood, carved and opening into two halves, the upper one closed by two doors, the lower having one. The former contains a minute carving of the Crucifixion with crowded foreground; legend, TVAM CRVCĒ ADORAM' DNE TV[AM] GLORIOSA' RECOI PASSIOE; on the outside of the doors in relief, Christ among the doctors; inside, the Brazen serpent and the Deposition. In the lower half the Bearing of the Cross, much like the same subject in the last specimen; legend, SVSEPERVT' AVT IHESVM ET EDVXERT' ET BAIVLĀS SIBI CRVCĒ EXIVIT (John xix. 16, 17); on the door, outside, the Annunciation, with legend, ECCE ANCILLA DOMINI FIAT MICHI SECVNDVM VERBVM TVAM (*sic*) (Luke i. 38); inside, a composite scene showing the Nativity, Circumcision, Presentation in the Temple, and Christ among the Doctors; legend, ET TV BETHLEEM TERRA IVDANE QVAQVAM MINIMES IN PRINCIBS IVD. (Matt. ii. 6.) On the hinge two busts. Outside, Gothic tracery; legends, ATTENDITE ET VIDETE SI EST DOLOR SIMILIS DOLO: and LEVEMUS CORDA NOSTR' CŪ MANIBS' AD DNNI' IN SELOS. Ring for suspension. (Plate XLVIII.)

L., open, $5\frac{1}{4}$ inches.

Flemish, early 16th century, probably by the same hand as the last.

237. Rosary bead of boxwood, carved and opening into two halves, each containing a minute subject. In the upper half St. Hubert adoring the miraculous stag; trees and huntsmen in the background: in the lower half the enthronement of an archbishop by two bishops, three priests officiating in the foreground. The outside pierced with tracery of intersecting curves, containing quatrefoils. Two silver plates, at top and bottom. (Plate XLIX.)

L., open, $3\frac{3}{8}$ inches. *Flemish, early 16th century.*

238. ROSARY BEAD of boxwood, carved and opening into two halves, each containing a minute subject. In the upper half the Adoration of the Magi; legend (from Matt. ii. 2), VBI EST QVI NAT' EST REX IVDEOR VIDIMVS ENIM STELLA' EI' I ORIETE; in the lower half a Pietà with St. James the Greater on the dexter side, and St. Ursula on the sinister: in front are figures of a man and his wife kneeling before St. James and St. Ursula respectively; on the table at which they kneel are their arms, viz., or a fess, in chief a label of three points charged with a mullet on the dexter side, those of the wife being impaled on the second shield, viz., or a fess dancetty; legend, DOLENS POST MORTEM XPM SUSCEPIT IN ULNIS. Outside are floral scrolls in relief, and the legends, **Omnia dat Dominꝰ non habet ergo mi'** and **Bene omnia fecit Dominꝰ marci.** (Plate XLIX.)

L., open, $3\frac{7}{8}$ inches. *Flemish, early 16th century.*

The arms of the husband are borne by several Flemish families, *e.g.*, van Borssele, van Haveskerke, Lembeke, Hainault; those of the wife may be the arms of de Cuinchy.

239. DEVOTIONAL CARVING in boxwood, formed of two circular panels, hinged and folding together. In the upper one is the Crucifixion, with the fainting Virgin, etc.; legend (from Luke xxiii. 42), **dñe memento mei dū veneris in Regnū tuū hodie mecū eritis i paradiso**; above and below, shields of arms, the lower in a lozenge. In the lower half is St. Jerome in a forest, praying before a crucifix; his hat, cloak, with the lion, are behind him, and a church in the distance; legend (from Amos iii. 8), **Leo rugiet quis non timebit amos 3°.** Outside, in low relief, the Marriage of the Virgin, and the Virgin and Child with St. Elizabeth. (Plate XLIX.)

L., open, $4\frac{3}{8}$ inches. *Flemish, early 16th century.*

The arms are those of Glimes, dit de Berghes, Baron de Grimberghe, impaling Lauwerin (Laurin).

240. MEMENTO MORI in the shape of a coffin with ridged cover, carved in low relief with cruciform designs. It opens and shows inside two hinged leaves carved with the Last Judgment, the tortures of the

wicked, and a man chained amid flames, with the inscription in black letters, cogita mori ut vivas.

L. 2¼ inches. *Flemish, of comparatively modern date.*

241. Oblong carving of boxwood, square, with arched top. On one face the Mass of St. Gregory, the saint with two acolytes officiating before an altar on which stands Our Lord with the instruments of the Passion; on the right side of the altar are two bishops, on the left two other ecclesiastics. On the other face are two subjects, the upper one the Annunciation, the lower, under an arch, two men telling their beads before a figure of the Virgin and Child, a patron saint on each side. In a hollow moulding the inscription ave grā plena. Part of a larger carving. (Plate XLIX.)

H. 2½ inches. *Flemish, early 16th century.*

Fig. 38. Boxwood Medallion of John of Leyden (No. 242).

242. Circular medallion portrait bust in boxwood of John of Leyden, the leader of the Anabaptists of Münster. He is represented in profile

to the right with short hair and beard, wearing a flat cap, and chain round his neck suspending an orb with three crosses issuing from it; legend in two lines:

IOHAN VON LEYDEN KONICK DER WIDDERDAVFFER ZV MVNSTER.
SEINS ALTERS IM . XXVI IAR.

Reverse, ten lines of inscription:

IM IAR
MCCCCCXXXIIII
VF DEN ERSTEN DAG
MARCY IST DIE STAT MV:
STER IN WESTFALEN BELEGTR
VND DVRCH GOTES HILFF
VF DEN XXIIII DAG DES
MONAT IVNY IM IAR
XXXV EROBERT
WORDEN. (Figure 38.)

Diam. 2 inches. *German, middle 16th century.*

243. CIRCULAR MEDALLION PORTRAIT BUST in boxwood of Hans Hauschel. He is represented in profile to the right, with short hair and pointed beard, wearing a soft cap and slashed doublet. Legend, HANS · HAVSCHEL · SIENS · ALTERS · 24 · IAR. The work is unusually sharp and fresh. (Plate L.)

Diam. 1⅝ inch. *German, 16th century.*

A medal of Hans Hauschel, dated 1544, from the hand of Friedrich Hagenauer, is cited by Erman ("Deutsche Medailleure").

244. CIRCULAR MEDALLION PORTRAIT BUST in boxwood of Goedart van den Wier. He is represented in profile to the right, in jacket over pleated

vest, and a soft cap over a skull cap; short beard. Legend, M · GOEDART · VAN · DEN · WIER · WAS · 36 IAIR · ALT · 1542. (Plate L.)

Diam. $2\frac{7}{8}$ inches. *German*, 1542.

This may be one of the medals executed by Friedrich Hagenauer of Augsburg during his stay in Cologne, 1537-1546.

245. CIRCULAR MEDALLION PORTRAIT BUST in boxwood of an elderly woman in profile to the right, wearing folded linen cap, no hair visible, laced bodice, and gathered sleeves.

Diam. $1\frac{1}{2}$ inch. *German, about* 1530.

From the sale of the Vienna Museum, lot 1057, "Mary Queen of Hungary," which it is not. It may represent Anna, daughter of Ladislas II., King of Hungary, and wife of the Emperor Ferdinand I. She was born in 1503, and died 1547. (Domanig, Porträt-medaillen, Nos. 72, 80.)

246. CIRCULAR MEDALLION PORTRAIT BUST in boxwood of Francis I. of France, in profile to the left. His head is bare and he wears a vest plain in the front, above which appear the pleats of his under-vest; sleeves wide at the shoulders. (Plate L.)

Diam. $1\frac{3}{4}$ inch. *French, 16th century.*

247. CIRCULAR MEDALLION PORTRAIT BUST in boxwood of a middle-aged man, in profile to left. He wears a broad-brimmed flat hat, long straight hair cut across forehead, a fur tippet and chain. Moulded edge and background modern.

Diam. $2\frac{1}{8}$ inches. *German, 16th century.*

On the (modern) back is engraved HERTZO WILHALM.

248. CIRCULAR MEDALLION PORTRAIT bust of Sibylla, Duchess of Cleves and wife of John Frederick, Elector of Saxony (1532-1553). She is repre-

sented in profile to left, bare-headed, hair neatly dressed with diagonal bands; open jacket with collar of an order, and a gold chain; puffed sleeves. On the back SIBILLA · HER=IOHANS FRIDERF CVRVIRSTIN ZV SACHSEN.

Diam. $2\frac{1}{8}$ inches. *German, about* 1540.

249. CIRCULAR MEDALLION PORTRAIT bust in boxwood of Maria, wife of Maximilian II. She is in profile to the left, wearing a cap with frilled edge, a ruff, and a cloak with fur collar. (Modern background.) (Figure 39.)

Diam. $1\frac{5}{8}$ inch. *By Antonio Abondio, of Milan, about* 1570.

Fig. 39. BOXWOOD MEDALLION OF MARIA, WIFE OF MAXIMILIAN II. (No. 249).

From the sale of the Vienna Mus., lot 1,057, "Margaret, daughter of the Emperor, Ferdinand I," which is inaccurate.

Maria, daughter of the Emperor Charles V. and wife of the Emperor Maximilian II., was born in 1528, widowed 1576, and died 1603. This is the model for the reverse of the medal of herself and her husband, dated 1575, and signed AN.AB (Antonio Abondio). Domanig, Porträt-medaillen, No. 102.

Armand in his "Médailleurs italiens" describes this medal under No. 5 of Abondio the younger. He lived from 1538 to 1591, and worked for Maximilian II. and Rudolph II.

250. OVAL MEDALLION carved in boxwood, with the subject of Lot and his daughters. Lot is seated on the ground, while one of his daughters pours wine into a cup held by the other; the burning cities are in the background.

H. 1½, Diam. 2 inches.

German, 16th century, possibly from the hand of Peter Flötner.

251. CIRCULAR MEDALLION of honestone carved with a bust to left, on a plinth; below, an ornamental frame containing an invocation of seven lines in capital letters, beginning "Deus Pater Creator Omnipotens," etc., and below the date, 1566. On the upper part the name BERCHTOLDVS HOLTZSCHVHER Æ 55, and in a second line the motto SYNCERUS PATIOR. At the bottom the signature M. S. in sunk letters, all the rest of the design being in relief. (Plate LI.)

Diam. 2¼ inches. *German (Nürnberg)*, 1566.

Erman ("Deutsche Medailleure") gives a list of twelve pieces with this signature, ranging in date from 1551 to 1570. He holds the artist to be certainly of Nürnberg.

252. CIRCULAR MEDALLION of honestone carved in relief. In the foreground a king is standing and holding in his right hand a sponge from which liquid is falling; behind him are three courtiers, and in front is seated a jester, who points to the distance, where a man is about to be beheaded. (Plate LI.)

Diam. 2½ inches. *German, 16th century, probably by Peter Flötner.*

This is figured, from a leaden medallion in the South Kensington Museum, in Konrad Lange's work on Peter Flötner, pl. xii. 113.

253. OVAL MEDALLION of honestone carved with bust, to right, of a young lady with bare head, neatly dressed hair with pearls, cross on breast, and dress ornamented with quatrefoils. In black frame.

H. 1 3/16, W. ⅞ inch. *Modern.*

254. CIRCULAR MEDALLION of honestone, carved with a portrait bust, to right, of PAVLVS · MEY : SYNGER, 1579. He is of middle age, bareheaded, short hair and beard, wearing ruff and cloak with collar. (The inscription very roughly *incised*.)

Diam. 1¼ inch. *German*, 1579.

255. CIRCULAR MEDALLION of honestone, with a bust, three-quarters to right, of SIGMVND . PFINCZ [ING AET.] SVE . 79. He is bareheaded, with straight hair cut square over the ears; gathered shirt, pleated jacket, and fur collar. Border of dots.

Diam. 1⅜ inch. *German, early 16th century.*

On the back of the frame is written on an old circular label, "Sigismund Pfinzing von Joh. Tescher." [*sic* Teschler.]

A portrait bust in coloured wax of another member of the same family, Siegfried Pfinzing von Henfenfeld, modelled in 1596, is in the British Museum, given by Sir A. Wollaston Franks. Erman cites a bronze medal of "Sigmund Pfinzing aet. 79," without date, which he attributes to the artist using the monogram J. D. It may be that this medallion is the model for the medal, but in any case the label on the back of this specimen, probably written some fifty years ago, is a slight confirmation of Erman's conjecture that the artist J. D. and Johann Teschler are the same. ("Deutsche Medailleure.")

256. CIRCULAR MEDALLION of honestone, with a bust, three-quarters to right, of CHRISTOPH [TEZ]EL DER ELTER . SEINS ALTERS 54 IAR. He is dressed in a close cap and a flat hat, a wide fur collar to his mantle; beard in two points.

Diam. 1⅜ inch. *German, early 16th century.*

On the back of the frame is written on an old circular label, "Tezel der Aeltere von Joh. Teschler."

A bronze medal of Christoph Tetzel of Nürnberg, 1540, is given by Erman under the artist using the initials H. B., whom he calls one of the best German medallists.

257. OBLONG PANEL of pearwood, carved in relief, with a three-quarter length of a young man seated on a bench with one hand on his hip, the other

grasping his sword; he wears a flat cap over his closely-cropped hair, an ornamented doublet, and wide sleeves which, with his hose, are extravagantly slashed. In the background a staghunt. Above, a frame with scrolls inclosing an inscription, ANNO . DMNI . M.DXXXI ADV X . OCTOBR . WOLFFGANNGVS . THENN . ÆTA . . SVA . XXXI.; on one side the arms of Thenn of Augsburg and Ratisbon, *viz.*, per bend or and sa., a stag rampant, on the other a helmet and mantlings with the family crest *viz.*, a demi-stag sa. (Plate LII.)

H. $6\frac{3}{4}$; W. $5\frac{3}{8}$ inches. *German*, 1531.

258. OBLONG PANEL of pearwood, carved in high relief and partly in openwork. Half length of a young man, standing, elaborately dressed; bare head with long curling hair, lovelock on left shoulder, falling ruff, lace cuffs; ornamental baldric with sword; behind a looped curtain, etc., is a shield of arms, *viz.*, two bars counter embattled, on a canton three pales charged with Tau crosses; crest, a demi-swan displayed. Quatrefoil frame in high relief in openwork, with four masks and the legend on two ribands: AETATIS . ANNO . DECIMO . OCTAVO. The oblong back is modern; it has a sunk pattern in the corners.

H. $7\frac{1}{4}$; W. $5\frac{1}{2}$ inches. *Dutch, about* 1620.

The arms (without the canton) and crest are those of Van Arkel of Holland.

259. STATUETTE of St. George piercing the dragon, wood, painted in natural colours and gilt. The saint is standing on the dragon, wears a helmet, and is completely armed, and pierces with his spear the dragon, which is on the ground. (Plate LIII.)

H. 38 inches. *German, 15th century.*

From the Spitzer collection. Spear and painting renewed.

260. STATUETTE of St. Catherine in wood once painted. She is represented as a young woman, with long hair, wearing a royal crown and a

heavy mantle fastened by a brooch on either side. She holds a sword before her and tramples on the emperor, who appears at her left side.

H. 36½ inches. *German, 16th century.*

A similar figure of St. Catherine from the Essingh collection, Cologne, is given in "Revue de l'art chrétien" (Corblet), ix. 1865, p. 521.

261. PAIR OF PORTRAIT BUSTS of man and woman, in walnut wood. The man is about forty years of age, with a powerful, clean-shaven face; he wears a close cap of rich network, and over this a flat hat with a wide brim cut in sections and tied; under the brim in front is a circular badge with the legend IE · NE · SCAI around a figure of St. Margaret piercing the dragon with a cross (see figure); fur mantle over a pleated shirt and plain jerkin.

The woman is younger, twenty to twenty-five years of age, with an amiable oval face, her hair smoothly lying on each side of the forehead; she wears a cap of folded linen, a plain chemisette without a pleat or even a collar, and a necklace of beads twice round her neck. Her bodice is cut square, plain across the front, with loose sleeves. (Plate LIV.)

H. of man, 4¾ inches; of woman, 3¾ inches. *German, about* 1530.

Said to represent Charles the Bold and Elizabeth of York; but Charles the Bold died in 1477, fifty or sixty years before the date of the costume seen in these figures.

Bought by Baron Anselm de Rothschild from the father of the late Sir Edgar Boehm, who bought them in Vienna about 1817 for 32 florins. They are said to have formed part of the collection of the Emperor Rudolph II., pillaged during the Thirty Years' War.

A bust apparently identical with that of the man is preserved in the Renaissance Museum in Berlin, and is figured in Bode and von Tschudi, Beschreibung der Bildwerke der Christlichen Epoche. Berlin, 1888 (pl. xxix. fig. 698). Dr. Bode thinks the artist to be Conrad Meit of Mayence.

262. GROUP in pearwood, representing the struggle between Hercules and Antæus. Hercules is seen as a middle-aged man with beard, clothed only in the lion's skin, the face of which is over his head. His arms are clasped round the waist of his opponent, whose left arm is also im-

prisoned by the grip, and the club that he holds in that hand is thus useless. Antæus has a clean-shaven face with short hair, and is entirely naked. On the ground lies an ox hide, which has doubtless been worn by Antæus. (Plate LV.)

H., without stand, 11¾ inches. *Flemish, late 16th century.*

263. STATUETTE in boxwood representing Omphale seated, nearly naked, in a crouching position, wearing the lion's skin of Hercules and holding his

Fig. 40. STATUETTE OF OMPHALE (No. 263).

club. She leans on a short column on her left side and looks over her right shoulder. (Figure 40.)

H. 7½ inches. *Flemish, early 17th century.*

264. FINIAL of box wood, carved in the form of two terminal figures with intertwined tails; between them a lion mask and a human mask.

L. 1¼ inch. *Flemish, 16th century.*

265. FLASK for perfume in the form of a highly decorated column of box-wood, carved in a somewhat confused manner. The upper part is in the form of a royal crown, within which is a seated female surrounded by three cupids; below, the body of the flask is divided into three by projecting figures representing Faith, Hope, and Charity; over the latter the date 1688. Between them a coat of arms, and four crests in pairs. The triangular base, which unscrews, is carved to represent the emblems of the Evangelists. The arms are, quarterly 1 and 4, a cross pattée voided; 2 and 3 quarterly, 1 and 4 a bend, 2 and 3 the eagle of the empire dimidiated with a fess (? Austria); over all the shield of Austria. Crests, 1 and 2, a wing bearing the charges of the shield, 1 a cross pattée voided, and 2 the eagle dimidiated with the shield of Austria, 3 a demi-unicorn, 4 a pair of horns.

H. 3 inches. *German, 1688.*

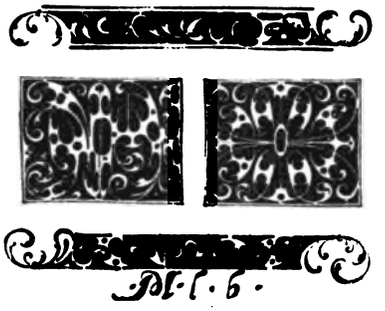

Fig. 41. GOLDSMITH'S DESIGN. By M. LE BLON.

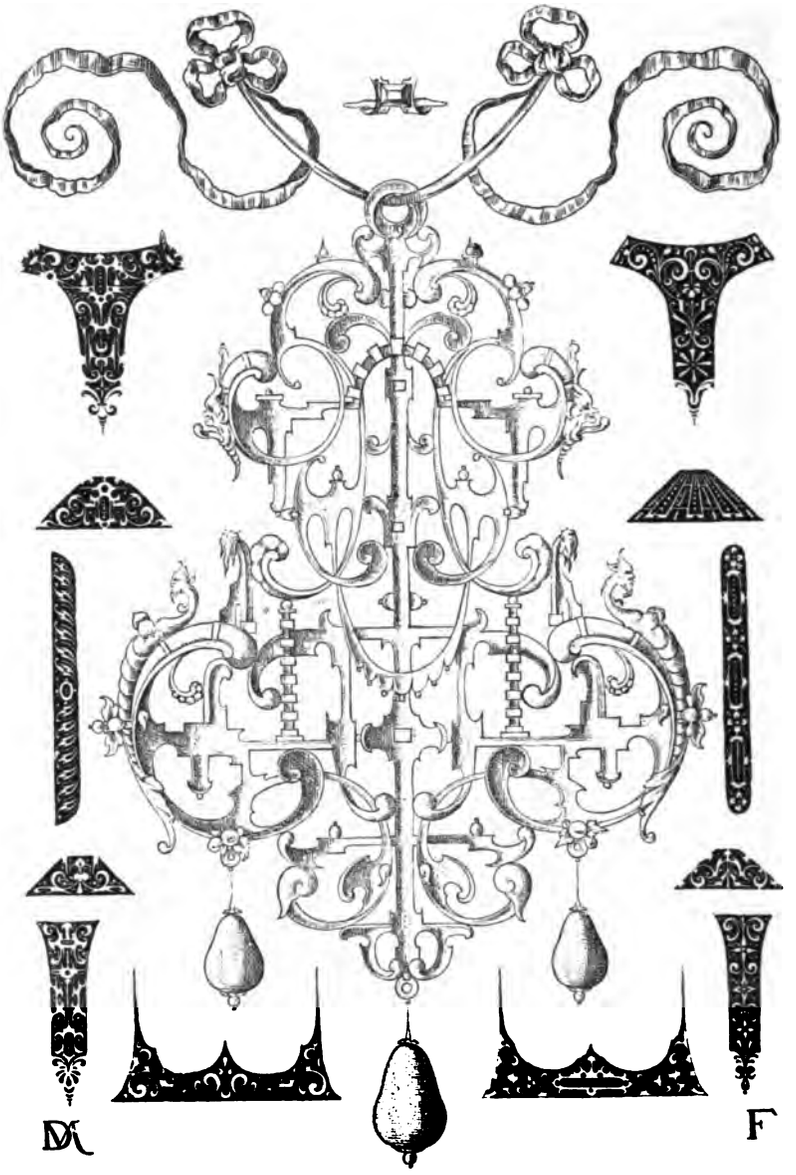

Fig. 42. Design for a Jewel by Dan. Mignot (Compare No. 148).

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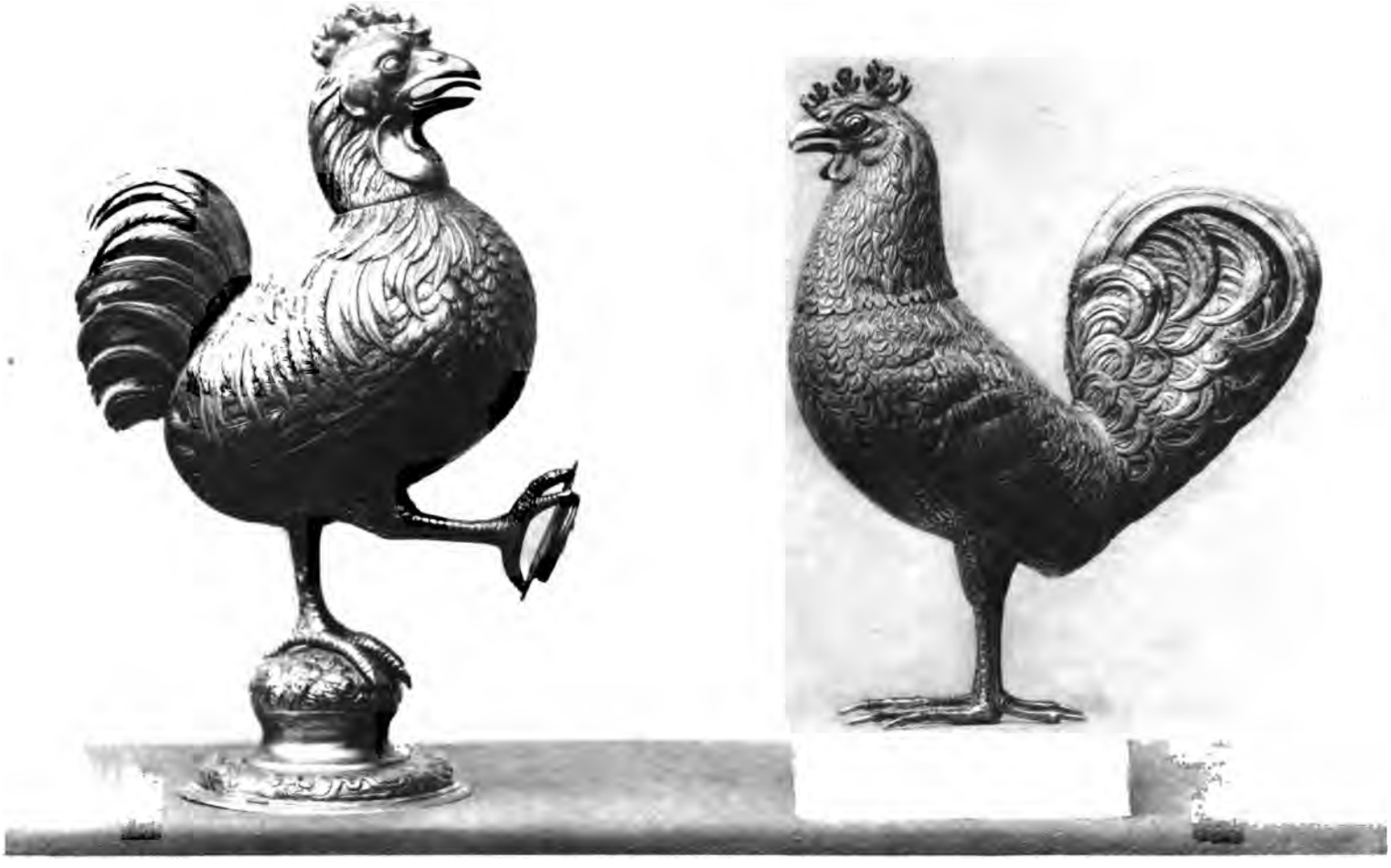

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